

ON FREE VIEW

FROM FRIDAY, MARCH 24TH, 1911, UNTIL THE
DAY OF SALE, INCLUSIVE

THE JOHN LA FARGE
COLLECTION

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
BY ORDER OF THE EXECUTRIX

ON THE AFTERNOONS OF MARCH 29TH AND 30TH
AT 2.30 O'CLOCK

AND EVENINGS OF MARCH 29TH, 30TH AND 31ST
AT 8.15 O'CLOCK

AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK

CATALOGUE
OF THE
ART PROPERTY
AND
OTHER OBJECTS

BELONGING TO THE ESTATE
OF THE LATE

JOHN LA FARGE, N. A.

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
BY ORDER OF
MISS GRACE EDITH BARNES, EXECUTRIX

AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH

ON THE DATES HEREIN STATED

THE SALE WILL BE CONDUCTED BY
MR. THOMAS E. KIRBY, OF

THE AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK
1911

Press of THE LENT & GRAFF COMPANY
137-139 East 25th Street, New York.

CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*
2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*
3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, if required, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*
4. *The Lots to be taken away at the Buyer's Expense and Risk within twenty-four hours from the conclusion of the Sale, unless otherwise specified by the Auctioneer or Managers previous to or at the time of Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser.*
5. *While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof for damage or injury occasioned thereby.*
6. *To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*
7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale (unless otherwise specified as above) shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*
8. *The Undersigned are in no manner connected with the business of the cartage or packing and shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such services.*

THE AMERICAN ART ASSOCIATION, MANAGERS.
THOMAS E. KIRBY, AUCTIONEER.

PREFATORY NOTICE

ESTATE OF JOHN LA FARGE
51 WEST 10TH STREET
NEW YORK

March 14th, 1911.

THE AMERICAN ART ASSOCIATION,

Dear Sirs: I have to thank several collaborators for aid given in the compilation of this catalogue. Mr. Okakura, the distinguished Orientalist, has catalogued the Eastern paintings and the Kakemono; the other objects in this part of the collection have been catalogued by Mr. Takayanagi and Mr. Awoki. The entries relating to textiles and rugs have been drawn up by Mr. John Getz. The etchings, engravings and lithographs have been catalogued by Mr. Fitz Roy Carrington of Messrs. Keppel & Co.

With Mr. LaFarge's own paintings, watercolors and drawings, and with his works in glass, I have been made intimately acquainted through constant association with them in the studio and work shop for the last ten years. In cataloguing them I have made use of information received direct from Mr. LaFarge, as well as of documents left by him in my hands. Works herein catalogued as by John LaFarge are absolutely as thus designated and are not by his assistants.

Yours very truly,

GRACE EDITH BARNES,
Executrix.

CATALOGUE
FIRST AFTERNOON'S SALE
WEDNESDAY, MARCH 29TH, 1911
AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 o'CLOCK

MISCELLANEOUS JAPANESE AND CHINESE
OBJECTS

1—FOUR NETSUKES

In ivory, carved wood and lacquer. Figures and masks.

2—SPECIMEN SMALL OBJECTS

Pair of kakemono weights, a comb, jade ornaments, two carved stone seals.

3—SWORD ORNAMENTS (SET OF Two)

Flowers in gold inlay on a shakudo ground. Signed Nagatake and Kiosai.

4—SWORD ORNAMENTS (SET OF Two)

Elaborately chiselled figures in gold and shakudo inlay.

5—SET OF SWORD MOUNTS

Japanese menuki; decoration in gold, silver and shakudo. Presented to Mr. LaFarge by Hitachiyama, a champion wrestler of Japan.

6—SWORD GUARD

Bronze with raised leaf decoration.

7—SWORD GUARD

Iron; centipede design.

8—SWORD GUARD

Iron; maple leaves inlaid. Signed Kadjuhide.

9—SWORD GUARD

Iron, with decoration of chrysanthemums in bronze and other metals.

10—SWORD GUARD

Old iron; inscription in silver. Ken (sword) and toku (virtue) made at the request of Itakura, the Lord of Boshiu, by Umetada Shigeyoshi, Eighteenth Century. Has lacquer and leather cases. (A rare and important example.)

11—IRON SWORD GUARD

Decoration in lacquer and bronze. Signed Idsumi no Kami Yoshiro.

12—BAMBOO PIPE CASE

Incruستed decoration of kingfisher.
By Ikko, signed.

13—BAMBOO PIPE CASE

Incrustation of bird perching on chestnut tree.

By Ikko, signed.

14—PIPE CASE

Shark skin covered; cranes inlaid in ivory, mother-of-pearl and metals.

By Ikko, signed.

15—BAMBOO PIPE CASE

Decoration of "No" dancer in ivory incrustation.

By Ikko, signed.

16—TOBACCO Box

In the shape of the Japanese measure called "masu," with fruits and nuts inlaid.

17—SMALL TOBACCO Box

Kiri wood, decorated with the egg-plant and insect life.

18—INRO

Five sections; gold lacquer, with roosters inlaid in tortoise shell, ivory, etc. Nashiji inside.

19—INRO

Four sections; brown lacquer in the form of an inkstick, with butterflies and inscriptions in relief.

By Ritsuo. Signed Kwan.

20—INRO

Four sections; inlaid with butterflies in mother-of-pearl and lacquered.

21—STATUETTE OF KWANNON

Porcelain in green glaze.

22—SMALL HANGING VASE

Old Seto pottery; brown glaze.

23—MISHIMA POTTERY TRAY

Small floral medallions, etc.

24—PORCELAIN MASK

Face of a demon.

25—PORCELAIN BOWL WITH LACQUER COVER

Hirado ware. Pine trees in blue.

26—SATSUMA INCENSE BURNER

Scrolls of peony flowers in colors.

27—FIGURE OF AN OLD MAN

Bizen pottery.

28—PORCELAIN FIGURE

Daruma in green glaze.

29—RAKU POTTERY VASE

Bamboo design; bamboo decoration.

30—HANGING VASE

Old Korean pottery; dragon and clouds in relief.

31—VASE FOR ARTISTS' BRUSHES

Ivory-white pottery.

32—POTTERY TRAY

Oribe ware, with a section decorated with flowers in green glaze.

33—POTTERY DISH

Oribe ware; green glaze with a flower decoration.

34—POTTERY PLATE

Engraved floral decoration in yellow glaze.

35—CANDLESTICK

Old Banko ware, of dull green glaze on the terra-cotta pottery. Date about 1800.

Height, 14 inches.

36—IMARI PORCELAIN LANTERN

Open-work doors and blue decoration.

37—BRONZE MEDAL

Of the Tokio Industrial Exhibition, dated 14th year of Meiji (1882).

38—BRONZE TOAD

Presented to Mr. LaFarge by Mr. Bartlett, New York.

39—SMALL BRONZE FIGURE

Set on a bronze stand.

40—ANTIQUE JAPANESE BRONZE WATER-HOLDER

Phœnix in relief casting.

41—SMALL DESK SCREEN

Japanese gilt bronze; bamboo and sparrows in transparent enamels.

42—SPECIMENS OF CLOISONNÉ ENAMELS

Thirty-three large, twenty medium and two round pieces.

43—METAL HANGINGS

With cloisonné enamel decorations.

44—GILT BRONZE VASE

Cylindrical, with ring handles and an enameled leaf decoration.

45—TEA CADDY

Old pewter with a fine patina.

46—IRON CANDLESTICK

Antique Japanese; open-work decoration.

Height, 18 inches.

47—BRONZE CANDLESTICK

Antique Japanese; open-work design.

Height, 21 inches.

48—HANGING BRONZE LANTERN

Open-work decoration.

49—PAIR OF BRONZE TEMPLE LANTERNS

Ornamented with pendants.

50—CHINESE INK STONE

With two lacquer covers. Incrusted decorations of peach trees, bamboo and deer in jade, malachite, coral and mother-of-pearl.

51—IMITATION JADE BRACELET

Green in color.

52—GLASS BOWL

Presented to Mr. LaFarge by Prof. Ernest F. Fenollosa.

53—CRYSTAL VASE WITH TEAK STAND

Elaborate carved ornamentation.

54—IVORY VASE WITH TEAK STAND

Gold lacquer decoration of peonies and peacock.

55—PORCELAIN SPOON

Old Chinese blue and white.

56—Two PORCELAIN BOWLS

Chinese; coral-red glaze. Ch'ien-lung (1736-1795).

57—SMALL DESK SCREEN

Ming porcelain; figures and inscriptions on both sides; teak frame.

58—PORCELAIN FIGURE

Old Chinese.

59—BOTTLE-SHAPED VASE

Early Ming; raised and carved decoration with archaic patterns in deep blue and green.

60—PAIR OF JARS

Chinese pottery bearing characters expressing wishes of longevity and good fortune.

61—PAIR OF HANGING VASES

Chinese; lotus flowers in pink and green. Ch'ien-lung (1736-1795).

62—CHINESE POTTERY VASE

Chinese characters, meaning “longevity and good luck,” adorn the sides in purple and blue.

63—HANGING VASE

Chinese porcelain; raised dragon decoration on a blue background.

64—CHINESE PORCELAIN JAR

Leaf decoration in light blue.

65—UMBRELLA STAND

Blue and white porcelain.

**JAPANESE AND CHINESE OBJECTS IN
LACQUER AND CARVED AND PAINTED
WOOD**

66—CHINESE WRITING BRUSH WITH CAP

Cinnabar lacquer; figures and clouds carved and lacquered. Ch'ien-lung (1736-1795).

67—TEMPLE DRUMSTICK

Brass mounting, lacquered.

68—ANTIQUE DRUMSTICK

Crest of Tomoye in gold lacquer.

69—SMALL TRAY

Inlaid decoration of Chinese figures and landscape.

70—ROUND BOWL WITH COVER

With lacquer decoration.

71—LACQUER BOWL

With a decoration of flowers.

72—SECTIONAL Box

Lacquer with inlaid decoration.

73—LACQUER Box

Inlaid decoration.

74—Two CAKE TRAYS

Black lacquer with gold lacquer decoration.

75—TRAY

Natural wood with gold lacquer decoration inside.

76—Two WINE HOLDERS

Natural gourd.

77—BAMBOO BASKET VASE

78—BAMBOO BASKET VASE

79—BAMBOO BASKET

80—DESPATCH Box

Bamboo basket with wood cover.

81—THREE CASES (THREE SIZES)

Made of old silk fabrics.

82—Box

Decorated; cloth lining inside.

Height, 5 inches; length, 6 inches; width, 5 inches.

83—BUDDHIST SCROLL BOX

Brass mounting, ornamented.

84—NEST OF ROUND BOXES

Natural wood. Four in the set.

85—TEA CADDY

Gold lacquer; chrysanthemum decoration; nashiji inside.

86—WRITING CASE

Japanese wakasa lacquer.

87—WORK Box

Japanese Keyaki wood, decorated.

88—THREE SHARK SKIN COVERED CASES

With silver mountings and in green color, polished.

89—CARVED MASK

Gold lacquer decoration.

90—ANTIQUe MASK

A “tengu.”

91—ANTIQUe MASK

A “tengu.”

92—ANTIQUÉ MASK

For “No” dance, Seventeenth Century.

93—ANTIQUÉ MASK

Used for “No” dance, Seventeenth Century.

94—TEAKWOOD TRAY

Landscape and figure decoration.

95—GOLD LACQUER STAND

Decorated.

96—BUDDHIST SCROLL CASE

Black lacquer; decorated.

97—LACQUER BOX

In two sections.

Length, 9 inches; width, 5 inches; height, 5 inches.

98—WINE HOLDER

Nashiji lacquer, decorated with crests of the Tokugawa family.

99—LACQUER CABINET

Gold fret pattern.

100—BRUSH STAND

Shitan wood, with inlaid figures in mother-of-pearl and jade.

101—LACQUER BOX IN THREE SECTIONS

Floral patterns in mother-of-pearl inlay.

102—CINNABAR LACQUER TRAY

Early Ming; oblong, with a decoration of the Phœnix and clouds.

103—ARTIST'S LACQUER BOX

Old Chinese; birds and flowers in mother-of-pearl inlay.

104—BLACK LACQUER Box

Tray inside; landscape and Chinese temples inlaid in mother-of-pearl.

105—PAIR OF LACQUER VASES

Decoration of clouds, fishes, and floral patterns in mother-of-pearl inlay.

106—LACQUER CABINET

Gold fret pattern.

107—ANTIQUE KIRI WOOD VASE

Japanese; incrusted snail decoration.

108—LACQUER CABINET

Gold fret pattern.

109—CASE FOR JAPANESE MIRROR

Nashiji lacquer, decorated with flowers inlaid in coral and ivory. Work of Koami. Early Eighteenth Century.

110—TEAKWOOD TRAY

Inlaid figures and landscapes.

111—**LARGE LACQUER TRAY**

With decoration in the Korin style.

112—**TWO BOXES**

Leather covered; scrolls of leaves in gold and red lacquer.

Height, 4½ inches; length, 16 inches; width, 10 inches.

113—**LEATHER-COVERED BOX**

Decorated with a Chinese design.

Length, 20 inches; width, 14 inches; height, 5 inches.

114—**STATUE**

115—**STATUETTE**

Carved wood Kwannon sitting on a rock.

116—**STATUETTE**

White-robed Kwannon.

117—**STATUETTE OF A “NO” DANCER**

Lacquer decoration.

118—**WOOD CARVING**

Figure of the god of Longevity, with a brush in his hand.

119—**FIGURE OF A JAPANESE DEITY**

Ornamented and inlaid with various precious stones.

120—**WOOD CARVING**

Statuette of Fudo placed on a stand.

121—FIGURE OF KWANNON IN WOOD CARVING
Seated; lacquer decoration.

122—WOOD CARVING
Statuette of a demon-queller.

123—STATUETTE OF BISHAMONTEN

Standing, dressed in full costume; carved and painted with utmost care in various pigments. The work is full of spirit and expression. Date, about the Sixteenth Century.

124—JAPANESE BOW
Red lacquer decoration, wound with rattan.

125—NOBLEMAN'S TRAVELLING HAT

Red and gold lacquer with a small gold pattern. Tokugawa period.

126—LARGE LACQUER BOWL

Decoration of summer residences near a lake, with figures. The entire design is inlaid with mother-of-pearl in most brilliant color. The conventional waves especially are beautifully executed. Very fine specimen of the Ming period, about 1450.

Diameter, 22 inches.

127—WOOD CARVING
Elephant head, from a temple decoration.

128—LARGE TEMPLE DRUM
With lacquer decoration.

129—WOOD CARVING

Part of a carved panel.

130—PANEL

Carving of chrysanthemum.

131—TWO PANELS

Gold lacquer decoration.

132—FOUR LACQUER DOORS

Dragons, inlaid in mother-of-pearl and silver.
Chinese. Chou Dynasty. Very interesting.

133—BOOKCASE

Used in the temple for prayer books. Decoration of a bronze jar, incense burners, a firebox, etc., inlaid with mother-of-pearl, potteries and metal. The entire background is finished with dull silver and has been toned down by age and incense smoke. The inside is separated into sections and finished in black lacquer.

A most wonderful specimen of the artist Ritsuo.
Signed.

134—LACQUER RAMMA

Gold lacquer decoration.

135—RAMMA

Gold lacquer decoration.

136—RAMMA

Gold and colored decoration.

137—TEAKWOOD PANEL

Carved in high relief with a design of a dragon ascending from the water, while a second dragon remains stationary at the bottom. Beautiful tone and color produced by age. Date, about 1700.

Height, 49 inches; width, 29 inches.

138—TRAVELLING CHEST

Black lacquer, decorated with a crest design.

139—KOTO

A musical instrument with mother-of-pearl inlaid decoration.

140—ANCIENT MUSICAL INSTRUMENT

Called in Japanese “Sho”; has lacquer box and brocade case.

141—BRASS RAMMA

With lacquer frames.

142—CHINESE TEAKWOOD CABINET

Antique Chinese. A shelf inside. Front with two fly doors, the panels of which are carved in a decoration of dragons, fire flames, and cloud and wave forms. Bronze hinges and clasps. Extra board on top.

Height, 44 inches; depth, 27½ inches; width, 68 inches.

143—IRON HELMET

Antique Japanese. Decorated on top with a repoussé design of a dragon in high relief. Date, about Sixteenth Century. A fine old example.

144—HALBERD

The handle with a lacquer decoration of an Aoi crest.

145—COMPLETE SUIT OF ARMOUR

Iron helmet, lacquer chest protector, chain sleeves, etc. Sixteenth Century.

146—GRAND BRONZE STATUE OF KWANNON—GODDESS OF MERCY

The Kwannon stands on a lotus throne. This statue was donated to the Nara Temple by the Daimio Matsudaira of Yamato Province in the seventh year of the Kyo-Ho era (1723). The image, throne and stand are of separate casting in Seido bronze. The perfect proportions, the graceful lines, and the merciful and magnanimous expression and graceful flowing drapery are skillfully rendered.

The quality of the bronze is called Seido, a composition of greenish patina on Sentoku bronze, the dark color on the surface produced by age. This figure must have been preserved in the inside of the temple, as the quality of the bronze and the color effect are not due to weather, and its age we can easily state as five hundred years. Most rare and important specimen of its kind ever brought to this country or Europe. Signed on the back.

Height, with base, about 10 feet.

CURIOS AND SOUVENIRS FROM THE SOUTH SEA ISLANDS

147—KAVA BOWL

Made from the wood of the cocoanut tree. Given to Mr. LaFarge by Mataafa, in Samoa, 1890.

148—FOOD BOWL AND STAND

Made from wood of the bread fruit tree. Tahiti.
Samoa.

149—TWO SINGLE SLEEPING PILLOWS, ONE DOUBLE
PILLOW—SAMOA

Made of Bamboo.

150—SEVEN FANS MADE OF COCOANUT LEAF AND ONE
WOODEN FAN—SAMOA

151—SIX COMBS

Made from cocoanut and mounted with beads.

152—TWO FOOD STICKS

Inlaid with mother-of-pearl.

153—MISCELLANEOUS

- a. Three water carriers—cocoanut shell—Samoa.
- b. Three Kava cups.
- c. Chief's cup—cocoanut shell.

154—COSTUMES

- a. Chief's dress—Samoa.
- b. Chief's dress made from bark.
- c. Chief's dress—shell ornament.

155—TAPPA

Worn by Chief's daughter, Luiga. Iva, Samoa.

156—THREE TAPPA

157—ONE LARGE TAPPA

158—FOUR TAPPA

159—THREE TAPPA

160—FOUR CHIEF'S FLAPS

Two made of hair.

Two made from cocoanut bark.

161—FIFTEEN ARROWS—FIJI

Made of Bamboo. Carved points.

162—TWO STICKS

Inlaid, used during official speech making.

163—THREE SPEARS—FIJI

Carved and mounted.

164—THREE SINGLE PADDLES

Made from cocoanut wood.

165—TWO FISHING SPEARS

Carved.

166—TRAVELLING CHEST

Made from wood of the bread fruit tree. Given to Mr. LaFarge by Sumano, Chief of Vaiala.

167—TWO FIGHTING CLUBS—FIJI

One ball top. One hatchet shape, made from the cocoanut tree.

168—ONE CASE CONTAINING BIRDS OF FIJI

MISCELLANEOUS OBJECTS

169—GLASS PERFUME BOTTLE

Stripe decoration, with handles and a silver stopper.

170—GLASS BOWL

With brass mounting; beautiful specimen of stained glass work, decorated with chrysanthemum flowers.

171—POTTERY BOWL

French; decorated.

172—SMALL DISH

French pottery; peacock feather decoration.

173—FLOWER HOLDER

French pottery; decoration of shells. Signed L. Levy.

174—DISH

Venetian glass; decorated with spots.

175—POTTERY BOWL

Ancient Greek; with handles.

176—GRAECO-ROMAN RELIEF LEAD PANEL

Representing a sphinx between two twisted columns with Corinthian capitals. Part of a sarcophagus, discovered near Sidon, Syria. First Century, A.D.

12½ by 12 inches.

177—GRAECO-ROMAN LEAD PANEL

Decorated with a four column front; between the columns are two Canthari with fluted bodies; in the centre is a Medusa head. Part of a sarcophagus discovered near Sidon, Syria. First Century, A.D.

17 by 13½ inches.

178—GRAECO-ROMAN LEAD PANEL

Representing a god inside a Greek temple. Very fine Greek work. Found at Jebel, Syria.

12½ by 11¼ inches.

SECOND AFTERNOON'S SALE

THURSDAY, MARCH 30, 1911

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 2.30 o'CLOCK

ANTIQUE ORIENTAL AND EUROPEAN TEX- TILES AND EMBROIDERIES

179—NARROW JAPANESE BORDER

Brown silk, with small floral embroidered design.
Length, about 2 2-3 yards; width, 2 inches.

180—CHINESE SILK AND BORDER PENDANT (Two PIECES)

- a. Purplish-blue silk border with embroidery.
- b. Woven silk sash.

181—Two SMALL JAPANESE COVERS

Green silk brocade, woven in geometrical pattern.
25 inches square.

182—THREE JAPANESE SILK CUSHION COVERS

In varied design and colors.

182A—PANEL

Of silk embroidery. Subject: Morning-glory
flowers and dragonfly.

183—JAPANESE FUKUSA CLOTH

With black crest on green silk ground.

25 inches square.

184—JAPANESE FUKUSA

Brocaded silk, with dragon and phœnix crest on dark blue ground.

Length, 26 inches; width, 24 inches.

185—JAPANESE FUKUSA

Presentation cloth. Embroidered fan design, including symbols and flowers with gold; tassels and red silk lining.

Length, 31 inches; width, 27 inches.

186—JAPANESE SILK FUKUSA PANEL (FRAMED)

Figure embroidery, with gold on soft red silk, presenting a rich pleasure boat, occupied by the “Shichi-fuku-jin” or “Seven Gods of Good Fortune.” Bow bearing ho-bird and the sail a golden crest.

Length, 32 inches; width, 28 inches.

187—JAPANESE FUKUSA PANEL (Framed)

With rich figure embroidery, presenting the “Chikurin Shichi-ken-jin” or “Seven Sages of the Bamboo Grove.” (A group of learned men who lived in China during the Third Century whose meetings were held in a grove of bamboo trees.)

Length, 34 inches; width, 27 inches.

188—JAPANESE FUKUSA PANEL (FRAMED)

The embroidery presenting three flying white cranes on a blue ground. An idea of great height is conveyed by the introduction of the sun disc, used for the purpose of decorative effect.

Length, 34 inches; width, 27 inches.

189—JAPANESE FUKUSA PANEL (FRAMED)

Tan-colored silk, bearing a circular blue embroidered medallion depicting numerous Japanese boys at play amid gold cloud forms.

Length, 30 inches; width, 26 inches.

190—JAPANESE FUKUSA PANEL (FRAMED)

The embroidery presenting two crustaceans, spiny lobsters, skillfully rendered in brown silk and gold upon blue silk.

Length, 30 inches; width, 27 inches.

191—JAPANESE FUKUSA PANEL (FRAMED)

Embroidery picturing the "Seven Worthies of the Bamboo Grove" or "Chikurin Shichi-ken-jin." The bamboo rendered in black silk amid gold cloud strata, on light blue ground.

Length, 31 inches; width, 26 inches.

192—JAPANESE FUKUSA PANEL (FRAMED)

Embroidery on blue silk presenting a group of four fans upon which appear varied motifs, including blossoms, a crane, and the pine and bamboo trees. Beautifully rendered in colored silk and gold threads.

Length, 32 inches; width, 26 inches.

193—CHINESE SILK BROCADE COVER

Woven in a red and gold crest and scroll pattern.

Length, 27 inches; width, 26 inches.

194—Two SMALL SILK PANELS

- a. Green Chinese silk with floral embroidery.
- b. Brown Japanese silk with a silver dragon.

195—Two BUNDLES OF JAPANESE SILK FRAGMENTS

- a. Numerous cuttings of ancient brocades.
- b. Other small cuttings of old brocades.

196—THREE JAPANESE SILK COVERS

- a. Green and gold damask, woven in geometrical design.
- b. Small square cover; red ground with floral pattern.
- c. Small silk cover; floral broché on light ground.

197—FOUR BUNDLES OF JAPANESE SILKS

- a. Sundry fragmentary specimens and cuttings.
- b. Fragmentary specimens and cuttings.
- c. Fragmentary specimens and cuttings.
- d. Fragmentary specimens and cuttings.

198—THREE JAVANESE COTTON DRESS LENGTHS

Printed in brown and yellow tones.

Length, 72 inches; width, 40 inches.

199—Two JAVANESE COTTON DRESS LENGTHS

Printed in brown and yellow tones.

Length, 72 inches; width, 40 inches.

200—JAVANESE COTTON SASH AND THREE COVERS

Printed in various colors.

4 pieces.

201—THREE JAVANESE COTTON SKIRTS

- a. Purplish-blue, with green and pinkish-white stripes.
- b. Purplish-blue and brown stripes.
- c. Plain purplish-blue tone.

202—JAVANESE SILK SASH

Yellow and red checkered pattern.

Length, 4 1/4 yards; width, 20 inches.

203—ACTOR'S HAT

Helmet (Eboshi) shape, of green and red brocaded silk with a brass crest on either side.

204—TWO BLACK SHINTO PRIESTS' HATS

205—JAPANESE SILK OBI (Sash)

Woven with striped golden-tan brocading.

Length, 11 feet 8 inches; width, 13 inches.

206—JAPANESE OBI (Sash)

Fawn-colored brocade, woven with dragon and cloud patterns.

Length, 6 feet 6 inches; width, 1 foot.

207—THREE CHINESE GOWN EMBROIDERIES

- a. Green silk damask, with embroidery; part of a gown.
- b. Two parts of a yellow silk robe, with a crane and floral embroidery.

208—MANDARIN'S COAT

Chinese dark blue figured velvet, woven in a floral design, the sleeves trimmed with light blue damask; lined with yellow silk damask. Has rose quartz buttons.

209—MANDARIN'S COAT

Chinese blue figured velvet, woven in floral pattern, the sleeves trimmed with light blue bands and enriched with butterflies and "shou" emblems; finished with light blue silk lining.

210—MANDARIN LADY'S SKIRT

Green Chinese satin, richly embroidered in panel forms, together with ermine trimming. The frequent divisions show gold dragons amid colored silk flowers. The bordering of black satin shows white and blue embroidery in a uniform design.

211—GREEN BROACADE SHINTO ROBES (TWO PIECES)

With broché floral crests and birds in varied colors on a green ground; including purplish silk cord.

212—No ACTOR'S WHITE AND GOLD ROBE

Woven with an interlaced gold scroll and cloud pattern; lined with purple silk.

213—No ACTOR'S WHITE AND GOLD ROBE

Woven with a gold grass design in diaphanous and stiff texture; without lining.

214—No DANCER'S ROBE

Red and green Oriental silk damask, woven in a bamboo and scroll pattern; simply sewed; unfinished state.

215—No DANCER'S ROBE

Red Japanese damask, with embroidered floral and butterfly motifs in gold and colored silks, including young bamboo shoots and green leafage worked in fanciful effects.

216—No DANCER'S ROBE

White Japanese silk damask; embroidered in a floral motif, including purplish hydrangeas, green leafage and varied blossoms in contrasting colors.

217—CHINESE ACTOR'S ROBE

Yellow silk gauze with long sleeves; black satin bordering with small blue and white embroidery. Gilt bronze buttons.

218—No DANCER'S ROBE

White Japanese silk, embroidered with floral twigs and cranes in harmonious colored silks.

219—CHINESE ACTOR'S ROBE

Brilliant yellow satin cut in fanciful and ancient design, richly embellished with embroidery and pewter plaquettes.

220—No DANCER'S ROBE

Green crêpe-de-chine, richly embroidered in a floral design showing fanciful colors and a gold thread stitching.

221—BUNDLE OF CRÊPE DE CHINE SILKS

Fukusa lining. (Four red and one green.)

222—PERSIAN SILK REMNANT

Yellow ground with small silver palm pattern.

Length, 3 1-3 yards; width, 27 inches.

222A—PORTFOLIO

Made of brocade silk.

223—TURKISH EMBROIDERY

Solid red, blue and yellow palmette design on a cotton ground well covered by the needle work. Early Eighteenth Century.

Length, 2 feet 7 inches; width, 2 feet 6 inches.

224—ANTIQUE RHODIAN VELVET CUSHION COVER

Alternate green and red striped centre, with bordering to match.

Size, 3 feet 8 inches; width, 2 feet.

225—SCUTARI VELVET PANEL

Flowered medallion on a soft silvery ground, with a border and looped corners, woven in green and old pinkish tones.

Length, 3 feet 10 inches; width, 1 foot 11 inches.

226—SMALL ITALIAN SILK BROCHÉ COVER

Woven with gold figures on a soft pink ground. Late Seventeenth Century.

Length, 3 feet 2 inches; width, 1 foot 6 inches.

227—ANTIQUE SPANISH SILK COVER

Flowered brocade, woven in light colors on a soft brown ground. Seventeenth Century.

Length, 39 inches; width, 24 inches.

228—GREEN SILK

With lotus blossoms and a scroll design; corner tassels of gold tinsel.

24 inches square.

229—ITALIAN GREEN SASH

With brocaded floral bordering. Eighteenth Century.

Length, 8 feet; width, 2 feet 6 inches.

230—SPANISH LINEN DRAWNWORK VALANCE

Enriched with white embroidery and fringe. Seventeenth Century.

Length, 8 feet 4 inches; width, 22 inches.

231—WHITE MOORISH ROBE

With embroidered neck band in colored silk and tinsel.

232—SPANISH SILK CHASUBLE

Gray and silver brocade.

233—ITALIAN VELVET CHASUBLE

Purplish-russet mohair velour trimmed with gold galloon.

234—SQUARE GREEN BROCADE TABLE COVER

Woven with silver and gold pattern and trimmed with heavy bullion fringe. French. Louis XIV.
5 feet square.

235—ANTIQUE TURKISH EMBROIDERED COVER

Buff linen ground, with blue, red and yellow silk embroidery in conventional scroll and floral form.

Length, 6 feet; width, 4 feet 7 inches.

236—COLORED TAHITI SPREAD

Broad yellow and red striped cotton, of soft sateen texture; white lining.

Length, 6 feet; width, 6 feet 6 inches.

237—BUNDLE OF EUROPEAN SILKS

Including fragmentary brocades, velours and a small cover.

238—REMNANTS OF TAFFETA SILK (FIVE PIECES)

Changeable yellow, green and blue varieties, including a piece of gray pongee silk.

239—ITALIAN BROACED SILK VALANCE

Cope shape, with floral design in light colors, interwoven with golden devices.

Length, 10 feet; width, 4 inches.

240—FRENCH BROCADE VALANCE

Light blue silk with yellow flowering and white lace pattern. Louis XV.

Length, 4 feet 5 inches; width, 2 feet 11 inches.

241—FRENCH BROCADE VALANCE

To match the preceding. Louis XV.

Length, 7 feet 9 inches; width, 3 feet 5 inches.

242—Two JAPANESE PASSEMENTERIE PENDANTS

- a. Purple silk corded and looped pendant with tassels.
- b. Red silk corded and looped pendant with tassels.

Length of each, 5 feet.

243—GREEN SILK BANNER

With white crest of the Taiko, or flower of the Kiri.

Length, 5 feet 2 inches; width, 4 feet 10 inches.

244—REMNANT OF JAPANESE SILK

Blue and silver brocading, showing small round flowers and leafage.

Length, 4 1-3 yards; width, 27 inches.

245—GREEN JAPANESE SILK BROCADE COVER

Woven with a geometrical pattern in gold.

Length, 3 feet 4 inches; width, 2 feet 6 inches.

245A—SMALL SCREEN WITH EMBROIDERY

Chinese teakwood frame with inlaid mother of pearl.

246—SILVER-WHITE CHINESE SATIN COVER

Woven with gold dragon crests and small colored cloud forms. Eighteenth Century.

Length, 4 feet 8 inches; width 2 feet.

247—CHINESE STRIPED SILK COVER

Woven with a recurrent red, yellow and drab striped pattern.

Length, 4 feet 10 inches; width, 4 feet 4 inches.

248—Two CHINESE SILK TAPESTRY PANELS

Woven by hand, with a bat and peony flower design, including various detached blossoms. Bordered with blue and black silk broch . Ch'ien-lung period (1736-1795).

Length, 5 feet 4 inches; width 1 foot 6 inches.

249—Two SILK TAPESTRY PANELS

Matching preceding. Similar design and colors. Ch'ien-lung period (1736-1795).

Length, 5 feet 4 inches; width, 1 foot 6 inches.

250—Two JAPANESE SILK CURTAINS

- a. Thin blue striped silk.
- b. Thin white and yellow striped silk.

Length, 5 feet; width, 3 feet 10 inches.

251—CHINESE SILK AND EMBROIDERED PANEL

Dark purplish silk damask, enriched with embroidered medallions which hold floral and crane motifs in light coloring; suspended from a "kai,"

(canopy formed arch), with floral pendants, involving lotus blossoms. Bordered with blue silk damask. Early Eighteenth Century.

Height, 5 feet 10 inches; width, 4 feet 2 inches.

252—TWO THIN CHINESE SILK CURTAINS

Tan and olive striped, with red script printed in recurrent horizontal lines.

Length, 6 feet 8 inches; width 28 inches.

254—GREEN JAPANESE SILK BANNER

With the triple white Tokugawa or Taiko crest.

Length, 5 feet; width, 5 feet 6 inches.

255—CHINESE SILVER-WHITE COVER

To match the preceding. Showing gold dragon crests together with fuh-lions.

Length, 4 feet 8 inches; width, 2 feet.

256—CHINESE SILVER-WHITE STRIP

To match the preceding.

Length, 6 feet 8 inches; width 11 inches.

257—CHINESE EMBROIDERED HANGING

Yellow silk damask, richly embroidered in harmonious colors with lotus blossoms and leafy scrolls; red silk valance attached. Lined with striped yellow silk.

Length, 6 feet; width, 3 feet 3 inches.

258—JAPANESE GREEN AND PINK DAMASK PANEL

Woven with peach tree design.

Length, 6 feet 4 inches; width 4 feet 1 inch.

259—GREEN JAPANESE SILK HANGING

Embroidered in landscape and floral designs, including thatched huts and wave motifs, with floating maple leaves. Lined with blue silk.

Length, 6 feet 6 inches; width, 6 feet.

260—JAPANESE TEMPLE HANGING

Red silk ground, with the rich floral motif relieved by conventional gold cloud forms; lined with white silk.

Height, 7 feet; width, 3 feet 8 inches.

261—CHINESE SHRINE OR TEMPLE HANGING

Dark blue satin embroidered with circular blue “shou” characters and varied flower motifs, including attached valance.

Length, 7 feet 4 inches; width, 5 feet.

262—CHINESE TEMPLE HANGING

Of red satin presenting four panel forms, richly embroidered with Buddhist “fuh-lions,” flowers and fruit, including bats and fungi symbols uniformly rendered in colored silks and gold. Finished with blue and yellow embroidered bordering.

Length, 7 feet; width, 6 feet.

263—DARK BLUE CHINESE SILK PANEL

Embroidered with numerous gold “Shou” and “Fu” characters, in circular shape, uniformly dispersed over the blue ground.

Length, 7 feet 6 inches; width, 6 feet 8 inches.

264—LARGE JAPANESE BROCADED HANGING

Pink ground, woven in a small “all-over” pattern; with lining.

Length, 10 feet; width, 8 feet 4 inches.

265—LARGE JAPANESE GREEN AND GOLD BROACADED HANGING

With lotus flower and ho-wo birds in blue and gold; lined with yellow brocade showing a red and blue chrysanthemum pattern.

Length, 10 feet; width, 9 feet 2 inches.

266—CHINESE SILK TEMPLE HANGING

Embroidered dark blue satin, the upper panel sustaining dragons and phœnix birds; a second oblong panel below embroidered with numerous figures, including Mandarins and attendants. The side borders depict Taoist immortals who ride upon their various animals, including K'i-lins (unicorns), the tiger, horse and deer. The lower panels are finished with figure and symbolic objects, and a narrow inner border displays the so-called "hundred Shou" characters.

Height, 14 feet 6 inches; width, 9 feet 6 inches.

267—EXCEPTIONAL CHINESE SILK TEMPLE HANGING

Combining embroidery with silk (ko-ssu) tapestry. The large central panel of blue satin presents a typical example of an idealized Chinese floral design, rendered with the needle in lustrous silks; varied peony blossoms are depicted, together with flowering plum and magnolia trees growing close to rockeries upon which appear a pair of pheasants in rich plumage. This panel is immediately surrounded by a yellow satin border with gold embroidery in angular fret design. The main bordering, with a soft golden-toned ground, is woven in such manner as to leave partial interruptions of the continuity, corresponding to the outline of the design where the colored silks are changed, as in Gobelin tapestry. The

human features are delicately stained with more than ordinary care, and rendered with enough chiaroscuro to reproduce traditional traits. The oblong upper panel presents an assemblage of Taoist Rishis and favored mortals (too numerous for complete description here) who approach the mountain territory (Kw'êñ-Lun) of Si Wang Mu (queen of the genii and fairies) where she holds court, together with an emperor (probably the celebrated Wu Ti, of the Han dynasty), whose youthful attendants are studying a diagram of the dualistic device "yang-yin." Some of the personages may be identified by their varied attributes. The two side borders sustain female Rishis, or genii, who are figured bearing emblems and riding upon the backs of fabled animals, including K'i-lins, deer and a tiger. The lower panel of the border displays a representation of the "cosmic sea" with protruding rocks of the "lung-wêñ" or "dragon gate"; scattered upon the waves appear Taoist and Buddhist emblems of happy augury and good fortune.

An upper blue satin panel bears appliqué black velvet characters of dedication. Made in the era of Yung-Chêng, 1723-1735.

Acquired by Mr. LaFarge from the noted collection of Clarence King.

Height, 15 feet 6 inches; width, 10 feet.

ANTIQUE CHINESE RUGS

268—SMALL CHINESE RUG

Thick close pile; the imperial yellow ground, interwoven with silver thread, shows a blue and

red rampant dragon medallion, with blue clouded cresting. Black velvet edging. Late Seventeenth Century.

Length, 35 inches; width, 19 inches.

269—SMALL RUG

To match the preceding.

270—CHINESE RUG

Old salmon-pink ground; woven with a small central medallion and detached floral patterns in varied colors. Border in similar tones with dark blue margin. Early Eighteenth Century.

Length, 4 feet 2 inches; width, 2 feet 2 inches.

271—CHINESE RUG

Soft salmon-pink ground, woven with a central medallion and butterflies and detached floral sprays. Border in green and blue swastika fret pattern. Eighteenth Century.

Length, 4 feet 4 inches; width, 2 feet 4 inches.

272—MONGOLIAN YELLOW RUG (RAW SILK)

Woven in solid Imperial yellow pile, showing a slight greenish tinge, with rounded corners. Eighteenth Century.

Length, 5 feet 6 inches; width, 2 feet 10 inches.

273—PERSIAN HEARTH RUG

Composed of two border strips (sewed together); blue ground with Sedjadeh design and colors. Seventeenth Century.

Length, 5 feet 10 inches; width, 2 feet 9 inches.

274—CHINESE RUG

Close pile, deep orange-yellow ground; woven with medallion and small corner motifs. The re-

maining field sustains varied gift objects, including jardinières which hold emblematic flowers and fruit, interspersed with devices of the scholar. Framed by a border with a floral pattern on a yellow ground; brown margin. Ming dynasty.

Length, 6 feet 8 inches; width, 3 feet.

275—CHINESE RUG

Heavy pile, with an amber-yellow ground which sustains floral medallions and archaic blue dragon corner motifs. The remaining field is covered with varied objects of "po-ku," including vases with symbolic flowers and fruit of the "three abundances." The inner band is woven in an angular fret design and the border with conventional floral patterns in yellow and blue on a rutilant red ground. Late Seventeenth Century.

Length, 7 feet 6 inches; width, 4 feet 10 inches.

CASTS

276—HEAD OF CERES

Designed by Mr. LaFarge. Modelled by Augustus Saint-Gaudens. Plaster.

9½ inches by 5¾ inches.

277—A PHILOSOPHER

Reproduction of a leaf of an ancient Roman Diptych in the treasury at Monga.

Height, 13½ inches; width 5¾ inches.

278—HYGEIA

Reproduction of a leaf of an ancient Roman Diptych in the Museum at Liverpool.

Height, 13 inches; width, 6 inches.

279—ARCHANGEL

Reproduction of a leaf of an ancient Byzantine Diptych in the British Museum.

280—BACCHUS

Reproduction of a leaf of an ancient Roman Diptych in the National Library at Paris.

Height, 12½ inches; width, 5 inches.

281—DIANA LUCIFERA

Reproduction of other leaf of ancient Roman Diptych in the National Library at Paris.

Height, 12½ inches; width, 5 inches.

282—REPRODUCTION OF PART OF COVER

(Anterior to A. D. 100.) Of a Gospel of the Sixth Century in the treasury of the Cathedral at Milan.

Height, 16 inches; width, 12½ inches.

283—TEMPLE HANGING

Impression of a temple hanging with the coat-of-arms of the Imperial family. Plaster gilded.

Height, 14½ inches; width 14 inches.

284—HEAD OF APOLLO

Designed by Mr. LaFarge. Hammered by Mr. Saint-Gaudens. Part of decoration in the Cornelius Vanderbilt house. Gold bronze.

Height, 19½ inches; width, 18 inches.

285—HEAD OF APOLLO

Designed by Mr. LaFarge. Hammered by Mr. Saint-Gaudens. Part of decoration in the Cornelius Vanderbilt house. Japanese bronze.

Height, 21 inches; width, 19½ inches.

286—THE BULL

Symbol of Saint Luke. Study for Saint Thomas's Church. Designed and modelled by Mr. LaFarge. Plaster gilded.

Height, 19 inches; width, 40 inches.

287—THE LION

Symbol of Saint Mark. Study for Saint Thomas's Church. Designed and modelled by Mr. LaFarge. Plaster gilded.

Height, 19 inches; width, 40 inches.

288—BACCHUS

Designed and modelled by Mr. LaFarge. Plaster gilded.

Height, 39½ inches; width, 39½ inches.

289—CERES

Designed by Mr. LaFarge. Modelled by Mr. Saint-Gaudens. One of the designs for the Cornelius Vanderbilt house. Gilded metal.

Height, 61¾ inches; width, 24½ inches.

290—VERTUMNUS

Study for a decoration in the Cornelius Vanderbilt house. Designed and modelled by Mr. LaFarge. Plaster gilded.

Height, 62¾ inches; width, 25 inches.

291—BACCHUS

Study for a decoration in the Cornelius Vanderbilt house. Designed and modelled by Mr. LaFarge. Plaster gilded.

Height, 62 inches; width, 24 inches.

292—APOLLO WITH CUPIDS

Designed by Mr. LaFarge. Modelled by Mr. Saint-Gaudens. Study for one of the decorations in the Cornelius Vanderbilt house. Plaster gilded.

Height, 31¼ inches; width, 65 inches.

293—HOLLYHOCKS

Designed and modelled by Mr. LaFarge. Plaster gilded.

Height, 64 $\frac{3}{4}$ inches; width, 30 inches.

294—BACCHUS

Reproduction of a leaf of an ancient Roman Diptych in the National Library at Paris. Plaster gilded.

Height, 70 $\frac{1}{4}$ inches; width, 26 $\frac{1}{2}$ inches.

STAINED GLASS WINDOWS

295—ORNAMENTAL PANEL WITH JEWELS

Height, 5 $\frac{5}{8}$ inches; width, 19 $\frac{7}{8}$ inches.

296—CIRCULAR CONCLAVE, OUTSIDE PRESSED GLASS

Height, 16 $\frac{1}{4}$ inches; width, 16 $\frac{1}{4}$ inches.

297—ORNAMENTAL PANEL

Height, 9 $\frac{3}{4}$ inches; width, 49 inches.

298—TEN ORNAMENTAL FRAGMENTS

For over-arched door or window.

Height, 9 $\frac{5}{8}$ inches; width at base, 9 inches; arch, 11 inches.

299—PANEL

Vase ornament, jewel border.

Height, 21 inches; width, 9 $\frac{1}{4}$ inches.

300—PANEL

Pressed glass and jewels.

Height, 12 $\frac{1}{4}$ inches; width, 12 $\frac{1}{4}$ inches.

301—JEWELLED PANEL

Height, 17 inches; width, 25 $\frac{1}{2}$ inches.

302—ROUGH JEWEL AND PRESSED GLASS PANEL

Height, 16½ inches; width, 23½ inches.

303—PANEL

With ornamental centre and jewel border.

Height, 17½ inches; width, 21½ inches.

304—JAPANESE DESIGN

Crackled jewel centre; jewel border.

Height, 19½ inches; width, 23 inches.

305—PAIR PANELS

With jewel borders.

Height, 18½ inches; width, 18½ inches.

306—PAIR PANELS

With ornamental centres and jewel borders.

Height, 18½ inches; width, 18½ inches.

307—PAIR PANELS

Mirror centre, ornamental surrounding.

Width, 24½ inches; height, 34½ inches.

308—PANEL

Crackled glass centre, with opalescent glass top and bottom, and jewel ornaments.

Height, 12 inches; width, 23½ inches.

309—HOLLYHOCKS

Width, 25 inches; height, 37 inches.

310—GEOMETRIC DESIGN

Height, 32½ inches; width, 34½ inches.

311—PANEL

Clear glass field, with diamond-shaped centre of crackled glass. Pressed glass border.

Height, 31½ inches; width, 31½ inches.

312—PANEL

Clear glass field, opalescent diaper pattern.

Height, 23 inches; width, 21 inches.

313—PANEL

Draped curtain, showing ornamental field.

Height, 23 inches; width, 21 inches.

314—PANEL

Oriental design.

Height, 16 3/4 inches; width, 23 3/4 inches.

315—PANEL

Opal ground, with jewels and bull's-eyes.

Height, 16 1/2 inches; width, 25 inches.

316—MORNING GLORIES

Width, 24 inches; height, 17 1/2 inches.

317—GARLAND

With jewel border.

Width, 24 3/4 inches; height, 20 1/2 inches.

318—PANEL

Of crackled glass ground, with opalescent colored ornaments.

Height, 17 inches; width, 22 3/4 inches.

319—PEONIES

Height, 40 inches; width, 20 1/2 inches.

320—LUNETTE

Ornamental. Partly cloisonné. Jewel border.

Height, 30 inches; width, 63 inches.

321—PEONIES IN THE WIND

After Japanese design. Border.

Height, 56 3/4 inches; width, 26 1/2 inches.

322—MINERVA

Height, 59 1/8 inches; width, 26 7/8 inches.

323—PANEL

Representing an architectural frame of the Italian Renaissance.

Height, 101 3/4 inches; width, 46 1/2 inches.

MISCELLANEOUS

324—MIRROR

In old French carved frame.

324A—PAIR CARVED PANELS

Bamboo and lotus design in relief. Brass mountings.

324B—TWO FOLDING CAMP SEATS

Leather and brocade seats.

325—RENAISSANCE FRAME

Authentic; carved and gilded.

326—MAHOGANY CHEST FOR DRAWINGS

Fourteen drawers.

Height, 57 1/2 inches; width, 42 inches; depth, 26 1/2 inches.

327—COLONIAL MAHOGANY BUREAU

English design; straight front and short legs. Four drawers, with inlaid satinwood border lines and brass handles. Late Eighteenth Century.

Height, 3 feet; width, 3 feet 4 inches.

328—ANTIQUE STAINED CHERRY CABINET

Second Empire design, with carved termini pilasters, showing gilt figures and claw feet. Two panel doors and drawers, the latter fitted with brass lion masks and ring handles. Has dark gray marble top.

Height, 3 feet 7 inches; width, 4 feet.

FIRST EVENING'S SALE

WEDNESDAY, MARCH 29, 1911

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 8.15 o'CLOCK

JAPANESE PRINTS

329—HARUNOBU

Three prints. Girl assisting at a toilet, a poetess writing verses, etc.

330—HIROSHIGE

Two prints. Scenes of Mount Asama and bridges.

331—HIROSHIGE

Two prints. Views of Omi and Tsushima.

332—HIROSHIGE

Yeitai bridge (Old Yedo).

333—HIROSHIGE

Kanda miojin temple (Tokio).

334—HIROSHIGE

Study of a plant.

335—HIROSHIGE

Nine prints. From a series of 53 stations on the Tokaido.

336—HOYEN ICHIYEISAI

Set of three prints. Subject, Watanabe no Tsuna and Yorimitsu (from Tales of Old Japan).

337—HOYEN

Set of three prints. Illustrations from Tales of Old Japan, Kumasaka Chohan.

338—HIROSHIGE AND KOSON

Twelve modern prints. Subjects, birds, flowers and landscapes.

339—KUNIYOSHI

Two prints. Battle scene and landscape.

340—KUNIYOSHI

Two prints. Illustrations from the "Liakunin Isshu."

341—KUNIYOSHI

A set of three prints. Figures of Buddha, the Sculptor Hidari Jingoro and a Chinese warrior.

342—KUNIYOSHI

Three prints, portraits of women.

343—KUNIYOSHI

Nine sets, each three prints. Illustrations from the Sangokushi. (History of the "Three Dynasties" (2205 B.C.-255 B.C.) of early China.)

344—KUNIYOSHI

Two prints. Scenes from Chinese historical works.

345—KUNIYOSHI

Four prints. Subjects various.

346—KUNIYOSHI

One print. Portrait of Dainichi Niorai.

347—KUNISADA

Two prints. Girls and outdoor scenes.

348—THREE PRINTS

Girl and man playing with flute, and the Takasago couple.

349—THREE PRINTS BY SADASHIGE AND OTHERS

Scenes from Japanese tales.

350—TWELVE SMALL PRINTS

Children's amusements series.

351—TWELVE MODERN PRINTS

Subjects, temples, festivals, landscapes, etc.

352—TWELVE MODERN PRINTS

Birds and flowers, after Seitei.

353—JAPANESE PAINTINGS

Mounted on gilt cardboards. Subjects: Figures, etc.

354—EIGHT PAINTINGS ON SILK AND PAPER

Subjects: Fish, figures, insects, etc.

355—PORTFOLIO

Contains 26 ink drawings, sketches of figures, etc., mounted on gilt cardboards.

356—PORTFOLIO

Containing 57 surimonos; subjects various.

357—FORTY-FIVE ILLUSTRATIONS

From the *Suikoden* and the *Sangokushi*.

358—FORTY-SEVEN ILLUSTRATIONS

Ink drawings and sketches.

359—Two SCROLLS

Of prints in black and white. Subjects: Buddistic temple scenes, etc.

360—ONE HUNDRED FIVE SURIMONOS

By Hokusai, Hokkei, Gakutei, and others. Subjects various.

361—ONE HUNDRED SURIMONOS

By Hokusai, Hokkei, Gakutei, and others. Various subjects.

362—TOSHIKATA

Fifty-seven prints. Scenes from old stories, landscapes, etc.

363—TOYOKUNI

Two prints in set. Scene of war council.

364—TOYOKUNI

Three in set. Scenes from the "Genjimonogatari."

365—TOYOKUNI

Three prints. Portraits of actors, ghosts, and other subjects.

366—YEISEN

Waterfall of Kegon, Nikko.

367—YEISEN

Fishing with cormorants, at Nagayegawa.

368—YEIZAN

Two prints. Women and attendants.

369—YOSHITORA

Two in set. Battle scene between Nitta and Ashikaga.

370—YOSHITORA

Set of three. Scenes of council of war (from a Japan historical work).

371—YOSHITORA

Set of three prints. Battle scene at Hiogo, between Nitta and Ashikaga.

372—YOSHITORA

Set of three. Battle scene of Shizugamine.

373—YOSHITORA

Set of three. Japanese expedition to Korea (from illustrations in a history of Old Japan).

374—YOSHITORA

Ancient battle scene (from Tales of Old Japan).

375—YOSHITOSHI

A scene from Stories of Old Japan.

375A—PANEL

Old Japanese stencil. Design: Bamboo, pine tree, tortoise, storks, etc.

376—MAKIMONO

Black and white drawings of Japanese inland sea views.

377—MAKIMONO

Twenty-nine studies of goblins in colors.

378—FOUR MAKIMONOS

Various designs, patterns and sketches in colors.

379—SMALL KAKEMONO

Warrior attacking a monstrous animal. School of Hokusai.

380—SMALL KAKEMONO

Painting of "The Thirteen Buddhist Divinities." Sixteenth Century.

381—SMALL KAKEMONO

An illustrated anecdote by Hokusai and a painting of Hokurokuje and a demon. (Hokusai School.)

382—SMALL KAKEMONO

Demons. School of Hokusai (painted in colors on paper).

383—SMALL KAKEMONO

Arhat. School of Hokusai.

384—KAKEMONO

Painting of Jizo. (On silk in colors.) Middle Tokugawa period.

385—KAKEMONO

The two Virchanas. Middle Tokugawa period.

386—KAKEMONO

The eighteen Arhats. Late Tokugawa.

387—KAKEMONO

The God of Fire (Agni). Middle Fifteenth Century.

388—KAKEMONO

Jurokuzenzin (16 Guardians of the Law). Late Fifteenth Century.

389—KAKEMONO

Made of silk gauze. "Rising Sun and Stork." (In silk tapestry, Takeyamashi web.) Late Seventeenth Century.

390—KAKEMONO

The Rising Sun and Butterflies. (Painted on silk in colors.) Artist, Shiokawawa. Late Shijo School. Died 1818.

391—KAKEMONO

On silk, painted in colors. S'akyamuni, seated. Unsigned. Seventeenth Century.

392—KAKEMONO

On paper, painted in monochrome. Buddhist Divinity. Attributed to Sesshu.

393—KAKEMONO

On paper, painted in monochrome. Kwannon, seated. Unsigned. The Kano School.

394—KAKEMONO

On silk, painted in colors. Peacock and peonies. By Ojakusui. Ming.

395—KAKEMONO

On silk, painted in colors. Buddha and attendant divinities. Early Eighteenth Century.

396—KAKEMONO

On silk, painted in colors. Roosters. By Tanyen. Signed. Seal.

397—KAKEMONO

On silk, painted in colors. Ducks and peonies. Unsigned. Ming.

398—KAKEMONO

On silk, painted in colors. Aizen mio-o. Buddhist School. Fifteenth Century.

399—KAKEMONO

On silk, painted in colors. Peacock and peonies. Chinese School. Ming.

400—KAKEMONO

On silk, painted in colors. The six poets. By Hokusai. Signed. Seal.

401—KAKEMONO

On silk, painted in colors. Parade of Chinese dignitaries on horseback.

402—KAKEMONO

On silk, painted in colors. The Genroku woman. The Hishikawa School.

403—KAKEMONO

On silk, painted in colors. Chinese men of letters. By Gugoku. Chinese. Sung.

404—KAKEMONO

On silk, painted in colors. Buddha and attendant divinities. Buddhist School.

405—KAKEMONO

On silk, painted in colors. Peonies. By Ojaku, Chinese. Ming.

406—KAKEMONO

On silk, painted in colors. Nioi-rin Kwannon. By Mitsunori. Seventeenth Century.

407—KAKEMONO

On silk, painted in colors. Fugen Bosatsu. By Shiba Taiju. Seventeenth Century.

408—KAKEMONO

On paper, painted in colors. Figures and out-of-door scenes in free hand drawing. By Onishi Chinnen. Late Shijo School. Died 1851.

409—LARGE KAKEMONO

Koku zo (Akasagharba). One of the Buddhist divinities. Middle Tokugawa period.

410—LARGE KAKEMONO

Mount Fuji and the surrounding country scenes. Artist, Shiba Kokan (the earliest Japanese painter working in European style). Died 1818.

411—PAIR OF LARGE KAKEMONOS

Silk, full colors. The Ryokai mandara of the Esoteric Sect with the complete mystic pantheon. Inscriptions attached to the painting claim it to be by the Monk Kenyei, contemporary of the Monk Nichireu. A most probable ascription, as the work is undoubtedly of the Middle Kamakura period and executed in the second half of the Thirteenth Century. Very important.

412—KAKEMONOS

Eleven out of an original set of the sixteen Rakan; paintings on silk. The designs of the figures are taken from the great set of sixteen Rakan by the Chinese Sung Master Ririomin, which have been the great treasures of Japan for 600 years. These are much smaller than the Ririomins; their color is entirely different, and the landscape backgrounds are based upon new ones that were introduced into such sets about the year 1400 by Takuma Yeiga and Cho Densu. These are by some Takuma pupils of the early Sixteenth Century, and are in good preservation. The rich coloring, with its brilliant reds, is in the Chinese style of the Ming Dynasty.

413—SET OF TWELVE PAINTINGS

On paper; of the twelve Deva (Ju-ni-ten) which were hung at the altar for a Shingon baptism. Such designs have not greatly varied since the Thirteenth Century, and these are doubtless copies, with variations, of early originals. They date from the early Seventeenth Century.

414—KAKEMONOS

Full colored on silk. "Kwannon of the Willows." The Divinity is seated in a rocky cavern with a vase of willow spray by her side. She has a lotus stem in her hand. The Gensaidoshi is represented in front standing praying. This is a very fine specimen of the same subject as is generally attributed to Godoshi (Wutaotsu) of the Lang Dynasty. There is reason to think it a fine painting of the late Sung, or early Yuan Dynasty. Very important.

415—HANGING PANEL

Chinese figures and leafy scrolls in openwork.

416—PANEL PAINTING

Dragon and tiger fighting. School of Hokusai.

SCREENS

417—TWO PANELLED SILVER SCREENS

Chrysanthemums and other autumnal flowers. School of Hoitsu. Late Tokugawa.

418—TWO PANELLED SCREENS

Silver, with five females. Style of Matehei. Late Tokugawa period.

419—PAIR GOLD SCREENS

Chrysanthemums by a hedge. School of Sotatsu. Late Seventeenth Century.

420—SIX-FOLD SCREENS (PAIR)

Plain gold back with metal mountings. (From Yamanaka and Co.)

421—FOUR-FOLD SCREEN

Paper back, painted with landscape and figures by various artists.

422—TOSHI-SEN YE HON

Selections of Chinese poems, with illustrations by Hokusai.

JAPANESE BOOKS AND ALBUMS

423—ALBUM

Of miniature Kakemono mountings in different styles. Mounted on both sides.

424—ALBUM OF SURIMONOS

Artists include Hokusai, Toyohiro, Hokkei, Shinsai, and others. Subjects various.

425—ALBUM OF COLOR PRINTS

By Hiroshige and Kuniyoshi. Subjects: Birds, flowers and figures.

426—ALBUM OF FAN DESIGNS

After Chinese painters. One volume.

427—ALBUM

Of *ancient brocades and other rare fabrics* (over 360 specimens).

428—ALBUM

Of rare old brocades and silks (over 360 specimens).

429—ALBUM OF PRINTS

Portraits of women and scenes.

430—ALBUM

By Hanzan.

431—ALBUM AND BOOKS

Containing numerous illustrations of landscapes, houses, and the customs of the Japanese, also colored photographs, etc. About 27 volumes.

432—ALBUM OF SURIMONOS

By Matsukawa Hanzan. Subjects: Still life, trees, birds, mountain views, etc.

433—AUDSLEY, C. A., F. R. I. B. A.

The Ornamental Arts of Japan. Plates in Chromolithography, with descriptions. Published by Chas. Scribner's Sons, New York.

434—BAIYEN KISHO

With illustrations of ancient art relics, arms and armor, etc., in Todaiji and other temples. One volume, 1828.

435—BIZITSU HOKO

Two copies, Nos. 3 and 10, containing various subjects by Hokusai, Utamaro, Buncho, and others.

436—BOOK CONTAINING JAPANESE DRESS DESIGNS AND PATTERNS

In ink printing. Two copies.

437—BOOKS CONTAINING SPECIMENS OF SILKS AND BROCADES

Three volumes.

438—BRAMHALL, MAE ST. JOHN

Japanese Jingles. With illustrations. Tokio, 1891.

439—BUTSUZO-ZU-YE

Collection of Buddhist images. Six volumes.

440—CARTOONS

Twenty-two of women in ink drawings.

441—COLOR PRINTS

Oblong. By Hiroshige and Koson. Subjects: Flowers and birds.

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By Wakan Meihitsu Gaho. Five volumes.

443—CONDÉ, PROF. JOSIAH

The Art of Floral Arrangement. By Josiah Conder, professor of architecture and architect to the Imperial Japanese government. Illustrations by Japanese artists. One volume. Tokio. 1891.

444—CONFUCIUS, LIFE OF
Wooden covered. Illustrated. Two volumes.

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Three specimens. By Kiosai and others.

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Three volumes. Kano School.

447—GAUTIER, JUDITH

Poëmes de la Libellule. Traduits du Japonais
d'après la version littérale de M. Saionzi, Con-
seiller d'État de S. M. L'Empereur du Japon,
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landscape.
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449—GONSE, LOUIS

L'Art Japonais. Numerous plates and cuts in
colors; silk binding. Good condition. Two vol-
umes. Paris. 1883.

450—GONSE, LOUIS

Le Japon Artistique. Réunis par S. Bing, Paris.
L'Art Japonais. Par Louis Gonse, Paris.
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456—**HISTOIRE DE L'ART DU JAPON**

Ouvrage public par la Commission Imperial du Japon a l'Exposition Universelle de Paris. With plates and cuts. Cloth binding. One volume. Paris. 1900.

457—“**HITO KOTO GUSA”**

Japanese story book. Illustrated by Masanobu Kinsei Kiseki-ko. Studies of antiquities. 1803.

458—**HOKUSAI, LIFE OF**

By H. Ii-jima, with illustrations. Two volumes. 1893.

459—HOKUSAI

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460—HOKUSAI

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Hokusai mangwa. One volume. n. d.

Hokusai mushaye. One volume. 1836.

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466—HOKUSAI, SCHOOL OF

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Flowers and Birds of the Four Seasons. Published by Nishimura. Kyoto. 1892.

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Illustrated tales by Kiosai. Sketches with English text. Two volumes. 1887.

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Illustrated work on Japanese heroes and celebrated personages. Two volumes. 1884.

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Sketches by Kiosai. Two volumes. 1881.
Album of sketches by Kiosai. n. d.

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484—KOKKA

Illustrated Art Magazines, containing reproductions, wood cuts and colored plates of art treasures in the Public and Private galleries of Japan. Seventeen numbers.

485—KOKKA YOHO

Album containing colored plates and cuts of ancient art relics and other objects in the Todaiji and other temples. Two parts.

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sented to Mr. LaFarge by the late T. Nakagawa,
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Toyokuni, Utamaro, Shunyei, Masanobu, Yeizan,
and others.

506—PAINTINGS (FOUR)

Mounted on gilded mats. Artists unknown.

507—PANEL

Arhat and attendant, painted in colors on silk. Framed and brocade mounting. A fine example of the Fourteenth Century. Interesting.

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Woven portrait of a Chinese lady. Probably Fifteenth Century. Fine coloring and masterly example. Very interesting.

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Ninety-two miscellaneous subjects by artists, including Hokkei, Gakutei, and Hokusai.

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Three women in ferry boat. By Hokusai.

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Twenty-nine specimens by artists, including Hokkei, Gakutei, Kunisada, Kuninawo, and others. Various subjects.

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547—ZEN-KEN KOJITSU

Portraits of Japanese historical personages. By Kikuchi Yosai. Eighteen volumes. 1829.

SECOND EVENING'S SALE
THURSDAY, MARCH 30TH, 1911
AT THE AMERICAN ART GALLERIES

BEGINNING AT 8.15 O'CLOCK

WATERCOLORS AND DRAWINGS

BY JOHN LAFARGE, N.A.

SOUVENIRS OF JAPAN

548—TEMPLE GATE

Nikko, Japan, 1886. Watercolor sketch.

Height, 7 inches; width, 6 inches.

549—RAVENS FLYING

Study from nature. Watercolor.

Height, 7½ inches; width, 7¾ inches.

550—STUDY OF GEISHA GIRLS

Japan, 1886. Notes written by Mr. LaFarge underneath mat. Watercolor.

Height, 7¾ inches; width, 10 inches.

551—JAPANESE SHRINE

Nikko, 1886. Wash drawing.

Height, 9 inches; width, 9 inches.

552—PORTRAIT OF A PRIEST AT TEMPLE OF IYEMITSU
Nikko, 1886. Wash drawing.
Height, 10 $\frac{1}{4}$ inches; width, 5 $\frac{3}{4}$ inches.

553—PORTRAIT OF A YOUNG PRIEST
Wash drawing.
Height, 10 $\frac{5}{8}$ inches; width, 5 $\frac{1}{2}$ inches.

554—SPIRIT OF THE STORM
Japanese Folk Lore. Watercolor.
Height, 12 inches; width, 10 inches.

555—EM MA
The Buddhist King of the Under World. Watercolor.
Height, 14 $\frac{3}{8}$ inches; width, 10 $\frac{3}{8}$ inches.

556—PEASANTS WITH HORSES IN THE MOUNTAINS OF
NIKKO—1886
Signed and dated lower left corner. Watercolor.
Height, 10 $\frac{3}{4}$ inches; width, 14 $\frac{1}{2}$ inches.

557—CAREW'S SLIDE
Fiji, August, 1891. Bed of dry river. Edge of
village and huts. Description, and signature of
Mr. LaFarge, on back. Watercolor.
Height, 17 inches; width, 11 $\frac{1}{2}$ inches.

WATERCOLORS AND OILS

BY JOHN LAFARGE, N.A.

SOUTH SEAS SUBJECTS

558—BANANA LEFT HANGING BY OWNER
Trusted to public—Tahiti. Watercolor.
Height, 3 $\frac{3}{8}$ inches; width, 3 $\frac{3}{4}$ inches.

559—EDGE OF THE AORAI MOUNTAIN COVERED WITH CLOUD

Midday, Papeete, Tahiti. Watercolor.

Height, 9 inches; width, 8 inches.

560—SAMOAN GIRLS WRESTLING

Vaiala, Samoa, 1891. Fagalo trying to teach Sue to wrestle. Signed in two places. Unfinished. Watercolor.

Height, 12½ inches; width, 12 inches.

561—ENTRANCE TO TAUTIRA VALLEY

Mr. LaFarge's written description on mat. Watercolor sketch.

Height, 9¼ inches; width, 12½ inches.

562—FAYAWAY SAILS HER BOAT

Samoa. Study. Mr. LaFarge's signature and description on back. Watercolor.

Height, 11¾ inches; width, 17½ inches.

563—TWO GIRLS MAKING GARLANDS

Manono, Samoa, 1890. Signed and dated lower left corner. Watercolor.

Height, 6½ inches; width, 9¼ inches.

564—FROM OUR CAR WINDOW

The Desert. Watercolor.

Height, 2¾ inches; width, 5¾ inches.

565—FROM OUR HUT AT VAO VAI

Samoa, 1900. Mr. LaFarge's signature on back. Watercolor.

Height, 5¼ inches; width, 8½ inches.

566—KILAUEA

10 a. m., September 15, 1890. Looking at cone of crater. Southward. Cloud over Mauna Loa. Description written on back by Mr. LaFarge. Watercolor.

Height, 4 inches; width, 9 1/4 inches.

567—CURVE OF MAUNA LOA AT SUNRISE

Hawaii. Watercolor.

Height, 5 1/2 inches; width, 8 3/4 inches.

568—MAUNA KEA

Hawaii. "View from Hilo to Mauna Kea." Mr. LaFarge's signature and description on back. Signed lower right corner. Watercolor.

Height, 5 1/4 inches; width, 9 1/4 inches.

569—SUMMIT OF AORAI

Evening, Tahiti. Watercolor.

Height, 3 3/4 inches; width, 6 1/4 inches.

570—MOOREA, TAHITI, 1891

Signed and dated lower left corner. Watercolor.

Height, 4 inches; width, 10 inches.

571—BUTTRESSES OF THE FIRST CHRISTIAN CHURCH

Sapapali, Samoa, 1890. Also "The Tomb of Siga in the Reef, Covered at High Tide." Mr. LaFarge's signature and description on back. Watercolor.

Height, 6 3/4 inches; width, 9 3/4 inches.

572—MILITARY DANCE—SAMOA

"Charges as representing her Chiefdom. In the foreground the official murderers of the King as we call him, the Malietoa Chief." Mr. LaFarge's signature and description on back. Signed lower left corner. Watercolor.

Height, 5 inches; width, 9 3/8 inches.

573—MOUNT TOHIVEA

From the edge of Rotui, Island of Moorea, Society Islands, South Pacific, 1891. "Farthest to the east is another high cone, the highest of the island, Tohivea, some 1212 metres high, or say 3,700 feet, whose top is also bare, a double peaked cone like our nearest neighbor; but between the two peaks is a flat wall of rock, pierced with a hole that lets the sky light through. Tati, who climbed up there once, but could not reach it quite, says that the wall is not more than a yard deep, though the opening may be as large as a good sized house. All around us are these narrow walls of the uppermost rocks, their knife edges ending often in lesser thickness than that great one of Tohivea. Almost everywhere upon the heights the hard bones of the structure show through this way. The sides have been worn and worn by time, or weather, so that these ridges are thinned to a wonderful narrowness."

Watercolor.

Height, 15 inches; width, 21½ inches.

574—DOUBLE STUDY OF DAWN

Moorea seen across the water, Tahiti. Signed and dated lower right corner. Watercolor.

Each, height, 5½ inches; width, 3¾ inches.

575—THE BATH AT LEPA

Samoa, January, 1891. A family couple. Mr. LaFarge's signature and description on back. Signed lower right corner. Watercolor.

Height, 7¾ inches; width, 6 inches.

576—STUDY ON THE REEF AT TAUTIRA

Tahiti, 1891. "To go to the reef which runs along exactly like a great causeway, some forty

feet wide, as if built for a sea wall, and except a curve on either side quite level; and to see the great waves break against this wall, then run in innumerable ripples over the edge into the quiet water inside the reef. Still water on this side, and shallow. Evening, looking north.” Watercolor.

Height, 7 13-16 inches; width, 9 inches.

577—SOUTH SEA SEATED DANCE AT NIGHT

Samoa. Replica of picture in collection of Mrs. John Lowell Gardner, Boston, Mass. Watercolor.

Height, 9 inches; width, 16½ inches.

578—FIJIAN CHIEFS AND DEPENDENTS AFTER MILITARY DANCE

“Devil Country,” Viti Levu, Fiji, 1891. “They are painted red, blue and black for decoration in fighting and disguise.” Mr. LaFarge’s description and signature on back. Signed at lower corner and dated. Watercolor.

Height, 21 inches; width, 9½ inches.

579—CRATER OF KILAUEA

Hawaii. Watercolor.

Height, 6½ inches; width, 11¾ inches.

580—VIEW FROM HUT

At Vaiala, in Upolu. Breadfruit tree, war drums and canoe. Samoa, November 19, 1890. Description and signature by Mr. LaFarge on back. Watercolor.

Height, 10¼ inches; width 11¾ inches.

Letter to the painter’s son framed in same frame, dated November 19, 1890. Vaiala, Upolu, Samoa.

“This drawing was done last month, during the

first days of our occupying our Samoan house or grass hut, and is just the outlook between two posts towards the sea. But since I made it 'a good deal of water has run in the river.' The rainy season has set in. I have seen no more days of as brilliant night and skies. The sky and sea are more like ours in summer, and as I write the sky and the sea remind me of Newport, instead of seeming like part of a fairy world. I need not say that this attempt of last month is not thoroughly successful. I have not even a shade of the ineffable clearness of everything. There is no yellowness apparent; green was green all the way through, but light was not paint; and there is no shade here that has to be recorded, for especially nothing ever looks flat as it does with us unless in rain or mist, and then there must be a good deal of that. Evening and twilight afterglow bring back our modelling, if not our tones, for the recall then is of Titian or the great Rousseaus, or as if some almighty painter had had the arrangement of nature for a picture, with high lights and chiaroscuro and all our machinery of art.

"The paper on which I have worked is not water-color paper, so that corrections are extremely difficult, if not impossible; nor are washes successful, and the color rubs up, but the temptation to use anything in which drawing counts a great deal has led me away. It would also need an under-preparation, very neutral, impossible of course in a study that gives the movement. Everything here changes even more than with us.

"See the thing more clearly, more brilliant and yet soft, and especially not warm, though never cold in the least degree. The breadfruit tree

with its two fruits and the cocoanuts explain themselves, as also the canoe, now replaced by a big new one, for fishing has begun for the village; and the two wooden half-cylinders under the tree are war drums, idle to-day. Yesterday the two tulafales—village orators—performed on them to keep up their practice, I suppose, or for any Samoan reason, beating something in a wonderful time and cadence. And when the village cocks stand upon them crowing, I see before me the original of the Chinese and Japanese symbolic picture subject that means peace.

“The little figure far to the left was one of Mataafa’s men; two of them had been sent to bring us tafolo, a mixture of breadfruit and cocoanut milk. For this they come in full dress, *i. e.*, our ladies’ full dress, bare to the waist, with a girdle of leaves, and green garland, and face painted. As there was a good deal over, they had seated themselves out of reach to consume it themselves. The other figure was a Taupo, or village official Virgin, proceeding to the next place for festival, in full costume. Her attendants walked at such a respectful distance behind her that she alone came into the picture.”

581—THE BOY SOPO

Samoa, 1891. “The boy called Sopo (Soap translated) had a horse which he hired out to me occasionally. Otherwise, of course, he paddled and fished. What for, more than others, I don’t know—but all is *in common* and in *families*. Fish always brought to me as homage but not taken, which brought a present from me of course.” “LaFarge.”

582—TONGAN GIRL WITH FAN

Tonga, 1890. Watercolor.

Height, 9 inches; width, 7½ inches.

583—AORAI MOUNTAIN

Tahiti. Watercolor.

Height, 7½ inches; width, 7¾ inches.

584—TWILIGHT

Tahiti. Rising of moon over Aorai Mountain.

Mr. LaFarge's signature and description on back.

Watercolor.

Height, 7½ inches; width, 11½ inches.

585—AFTER THE BATH

A memory of South Seas. Signed lower right corner. Watercolor.

Height, 13½ inches; width, 9 inches.

586—MATAKULA

Study of huts at end of village. July 8, 1891. "We arrived at a little village on the edge of a large valley, the first village, small as it is, since Nasombo, at the beginning of the week. Two deputations waited on the Governor and presented whales' teeth and food, and were received by the herald and other attendants with the usual voices of 'Ah! wui-wui-wu, u-u-u?' etc., making everything look more and more African as we go along. Among these mountain tribes, these negroes, with their curly, black hair, show how far we are from our smooth, brown Polynesians. In the evening all was bathed in the after-glow; birds called in the trees; through the air, that seemed to thicken with light, green, long-tailed parrots sailed slowly with an occasional flap of their wings. The night was cool, as low as 54

(2,200 feet above our start). At the early dawn I looked at the lakes of mist about us, out of which stepped the high trees and the mountains in the distance. Even the dark, conical huts of the little village, built along the ridge at whose extreme end we are, were still wisped with mist. The sun rose slowly behind the mountain, bathing everything in mildly pale varieties of wet color, and all seemed lit long before the sun came over to pour heat and dry light upon us. We sat out, doing nothing, under a mock grove, which the men suddenly made for us, taking up neighboring trees and planting them around us in the soft soil. For this they used the digging sticks they had—merely heavy bits of wood with pointed ends, in some cases turned up at the side. We are here in primitive country; the boys of the village brought the water in bamboo-joints this morning; the houses are of a peculiar hay-mow character. Most of the older people have been cannibals; all were so fifteen years ago, before the Governor and some of our party reached the mountains—burning and killing and ending the question in the only probable way. This is Sunday; the native preacher gives a sermon, and speaks of the better times and how much more comfortable it was not to be liable to be eaten, if one did not eat others.” Watercolor.

Height, 9½ inches; width, 13⅓ inches.

587—ISLAND OF HAWAII

Beginning of desert. Watercolor.

Height, 4¼ inches; width, 8¼ inches.

588—AT SUNRISE

Cloud covering mountain, Uponohu, Moorea.

Watercolor.

Height, 3 inches; width, 5½ inches.

589—MAUNA LOA FROM KILAUEA

Early morning. Clouds closing on mountain.
Watercolor.

Height, 6½ inches; width, 13½ inches.

590—THE PASSING OF THE CHIEFS AND TAUPO

Samoa, 1891. Watercolor.

Height, 9 inches; width, 12 inches.

591—CRATER OF KILAUEA AND THE LAVA BED

Hawaii, 1890. “12 M. Beginning to rain. Shadows of clouds on volcanic bed; later, 2 p. m., sunlight, lava shining like sea. Distance perhaps bluer.” Watercolor.

Height, 8 inches; width, 17 inches.

592—TAUPO AND ATTENDANTS DANCING IN OPEN AIR

Samoa, 1891. Watercolor.

Height, 8½ inches; width, 10¾ inches.

593—HARI

Bundle of cocoanuts, showing Tahitian manner of preparing and tying them. Tautira, March, 1891.

594—MEN BATHING IN THE RIVER NEAR THE SEA

At Onomea, Island of Hawaii. “Sketch made during horseback ride around northeast of Island.” Watercolor.

Height, 9½ inches; width, 10¼ inches.

595—GIRLS BATHING

“Girls bathing on the shore near Papeete in an outlet of the River Fautaua. The Diadem or

Crown Mountain in distance. Northwest wind blowing—late afternoon. February." Signed and dated lower left corner. Watercolor.

Height, 9 inches; width, 7 inches.

596—TULAFALES SPEECH-MAKING

Looking out from hut, at Vao-Vai, Samoa. November 22, 1890. "A sort of ceremonial duel between Tulafales; our own man whose back is turned and who stands just outside the house on the slope of stones upon which it was raised, acknowledges the presents of Taro and bananas spread out before us on the grass and stones. The Tulafale making the speech of presentation was accompanied by two people as indicated. Tree on right whose leaves hang near house in front is breadfruit; leaf might come further yet. (Tulafale's name was 'Talo.'")

597—UPONOHU

Morning. Cloud on mountain. Unfinished. Oil.
Height, 20 inches; width, 30 inches.

598—AFTER THE BATH

A memory of South Sea. Signed lower right corner. Oil.

Height, 41½ inches; width, 20¾ inches.

599—THE ENTRANCE TO TAUTIRA RIVER

Tahiti. Fisherman spearing a fish. Unfinished. Oil.

Height, 53½ inches; width, 60½ inches.

599A—MOUNTAIN HUT OR HOUSE AT WAIKUMBUKUMBU

Fiji, July 9, 1891. "This is the last of the mountain villages. The name means 'seething waters.' The houses of the village were mostly those of the mountain, built upon high mounds, covered with stones or grass. But the openings were the smallest I had seen—a big man in some cases might just fit in. One little one which I have sketched for you, and which was placed by the side of a ditch, near a cocoanut and with the adornment of a few trees, was exceedingly small and queerly bulged out in roof, over its low red walls. The thatch had been very thick, its edges were cut perpendicularly down so as to make a line with the wall, and you had a proportion of thickness of thatch greater than the wall or the roof. Time had given to the thatch of most houses a delightful picturesque tone, making them look as if covered with a gray fur. As the leaves are washed off a fine gray stem alone remains. The little house, or Mbure, placed thus at the entrance of the village, just gave place to two persons. Mr. Carew explained that such would have been a 'devil house' formerly, where the priest, or medium, or wise man could reside alone and be consulted. With their love for shutting things up, he could close his doors easily and be happy in the sweating heat of the night." Signed, and description on back. Signed lower right corner. Watercolor.

Height, 5 $\frac{5}{8}$ inches; width, 9 inches.

599B—FROM OUR HUT AT VAIALA

Samoa. Mataafa's Cook House. Description by Mr. LaFarge on back. Watercolor.

Height, 6 $\frac{1}{4}$ inches; width, 11 $\frac{1}{4}$ inches.

ORIGINAL STUDIES, SKETCHES AND FIN-
ISHED WORKS
IN OIL, WATERCOLOR AND OTHER MEDIUMS

MOSTLY BY JOHN LAFARGE, N.A.

MISCELLANEOUS SUBJECTS

600—WATERCOLOR

Description in Mr. LaFarge's writing on back.
Height, 4½ inches; width, 8¼ inches.

601—STUDY OF CHINESE SAILOR

On steamship in Pacific, June 29, 1886. "Blue dress against blue sky." Signed lower left corner. Watercolor.

Height, 4¾ inches; width, 7 inches.

602—THE SPHINX, 1864

From Emerson's Sphinx.

"The Sphinx is weary,
She dreams o'er the world."

Mr. LaFarge's signature and description on back. Signed and dated lower right corner. Watercolor.

Height, 4⅓ inches; width, 6¾ inches.

603—STUDY OF HEAD OF GIRL

Oil.

Height, 4¾ inches; width, 5 inches.

604—WINTER

Newport, 1874. Sketch. Subject written on mat by Mr. LaFarge. Watercolor.

Height, 3¼ inches; width, 5½ inches.

605—ANGEL OF THE RESURRECTION

Study for Gilbert memorial. Bloomingdale Church, New York City. Watercolor.

Height, 6½ inches; width, 3½ inches.

606—ST. JOHN PREACHING

Watercolor.

Height, 6¾ inches; width, 2⅛ inches.

607—ST. GEORGE WITH SHIELD

Watercolor.

Height, 5½ inches; width, 2¾ inches.

608—ST. LUKE

Watercolor.

Height, 6¾ inches; width, 3¼ inches.

609—ST. ANTHONY

Signed with Mr. LaFarge's personal seal—middle center under mat. Watercolor.

Height, 6¾ inches; width, 2½ inches.

610—WOMAN PLAYING ON HARP

Watercolor.

Height, 5½ inches; width, 2¾ inches.

611—ADORING ANGEL

Signed on back. Watercolor.

Height, 5⅝ inches; width, 3⅞ inches.

612—ST. ELIZABETH OF HUNGARY, 1886

Signed and dated lower left corner. Watercolor.

Height, 5⅝ inches; width, 2¾ inches.

613—BACCHANTE

Study for Peavey Window, Minneapolis. Note on back by Mr. LaFarge. Signed and dated upper left corner. Watercolor.

Height, 6 3/4 inches; width, 4 1/4 inches.

614—RUTH AND NAOMI

Study for window in Vassar College. Watercolor.

Two openings, each 6 1/8 inches by 2 1/8 inches.

615—AUTUMN

Study for window for the late William C. Whitney. Watercolor.

Height, 6 1/8 inches; width, 4 inches.

616—CHRIST

“Peace I leave with you—My peace I give unto you.” Watercolor.

Height, 5 1/2 inches; width, 5 1/4 inches.

617—THE HARPIST, 1884

Signed lower right corner. Watercolor.

Height, 6 1/8 inches; width, 3 5/8 inches.

618—CHILD CHRIST IN TEMPLE RETURNING TO HIS MOTHER

Mr. LaFarge's writing on margin. Watercolor.

Height, 6 5/8 inches; width, 4 1/8 inches.

619—WINSLOW HOMER

Men working in field. Study. Painted on wood.

Signed lower right corner H. Oil.

Height, 4 1/4 inches; width, 4 7/8 inches.

620—JOHN LAFARGE AND WILL H. LOW

Decorative panel. Mr. LaFarge has written on back. Watercolor.

Height, 7 inches; width, 6 inches.

621—HOLLYHOCKS

Design for window for Mr. J. Pierrepont Morgan, 1881. Watercolor.

Height, 8 inches; width, 5 inches.

622—ST. ELIZABETH OF HUNGARY

She wears the tiara with the traditional white wings. Mr. LaFarge's signature and description on back. Watercolor.

Height, 8½ inches; width, 3 inches.

623—WINSLOW HOMER

Women working in field. Study. Painted on wood. Signed lower left corner, H. '67. Oil.

Height, 6¾ inches; width, 12¾ inches.

624—FOUR SPANDRELS

Studies for decoration—Baltimore Court House.

a. Numa—Founder of Roman Law.

b. Lycurgus—Lawgiver of the Spartans.

c. Mahomet—Lawmaker. Philosopher and Prophet.

d. Confucius—Founder of Laws and Philosophy of China.

All signed and dated. Watercolor.

Height, 5½ inches; top, 10½ inches; base, 3 inches.

625—SUNSET

Chimney Rock, Green River Station. Signature lower right corner. Watercolor.

Height, 6½ inches; width, 11½ inches.

626—DYING WARRIOR, 1864

Sketch for Longfellow's "Skeleton in Armor." Signed and dated upper right corner. Watercolor.

Height, 5 $\frac{3}{8}$ inches; width, 9 $\frac{1}{4}$ inches.

627—SET OF FOUR LUNETTES

Studies for Decoration Supreme Court Room, Capitol, St. Paul, Minn., 1906.

- a. Confucius. The Recording of Precedents. Confucius and his pupils collate and transcribe documents in their favorite grove.
- b. Moses. The Moral and Divine Law. Moses receives the law on Mt. Sinai.
- c. Socrates. The Relation of the Individual to the State. Socrates and his friends discuss *The Republic*, as in Plato's account.
- d. Raymond of Toulouse. The Adjustment of Conflicting Interests. Count Raymond of Toulouse swears at the altar to observe the liberties of the City in the presence of the Bishops, the representatives of Religious Orders, and Magistrates of the City.

Watercolor.

Height, 4 $\frac{1}{2}$ inches; width, 10 inches.

628—ST. MATTHEW

Watercolor.

Length, 9 $\frac{3}{8}$ inches; width, 2 $\frac{1}{2}$ inches.

629—ST. JAMES

Study for glass in Judson Memorial Church. Mr. LaFarge's signature and description on back. Watercolor.

Height, 12 inches; width, 6 $\frac{1}{4}$ inches.

630—ST. PAUL

Study for glass in Judson Memorial Church.
Mr. LaFarge's signature and description on back.
Watercolor.

Height, 13 inches; width, 6 1/4 inches.

631—SYMBOLICAL FIGURE OF HOPE

Watercolor.

Height, 10 1/2 inches; width, 2 5/8 inches.

632—ST. PAUL PREACHING

Mr. LaFarge's signature and description on back.
Watercolor.

Height, 13 inches; width, 4 1/4 inches.

633—MOTHER AND CHILD

Signed and dated lower left corner. Watercolor.

Height, 10 1/2 inches; width, 4 1/4 inches.

634—ANGEL PRAYING, 1885

Signed lower left corner. Watercolor.

Height, 10 3/8 inches; width, 5 1/8 inches.

635—CHRIST AND THE WOMAN OF SAMARIA AT THE WELL

Window in Scranton, Pa. Mr. LaFarge's signature and description on back. Signed lower left corner.
Watercolor.

Height, 7 1/2 inches; width, 10 1/2 inches.

636—ON THE TOWER OF IVORY

Study for glass in Wellesley College, 1900.
Signature underneath. Watercolor.

Height, 10 1/2 inches; width, 3 inches.

637—DEMING

Landscape with deer. Painted on wood. Signed lower left corner. Oil.

Height, 9½ inches; width, 7½ inches.

638—FLOWER STUDY

Oil.

Height, 11½ inches; width, 15½ inches.

639—ROCKS

Newport landscape. Oil.

Height, 8½ inches; width, 11¾ inches.

640—IDEAL HEAD

From Leonardo's lines. Wax.

Height, 13½ inches; width, 11¾ inches.

641—FORTUNE

After design of Michael Angelo, 1905. Signed and dated upper left corner. Watercolor.

Height, 11½ inches; width, 10 inches.

642—“CHRIST AND THE DISCIPLES AT EMMAUS”

Copy of Rembrandt in the Royal Gallery of Copenhagen. Painted July, 1856. Watercolor.

Height, 12½ inches; width, 17 inches.

643—PRAYER

Study in blue. Inscription, “Dans le Bleu,” at lower right corner. Mr. LaFarge's signature on back. Watercolor.

Height, 12 inches; width, 9½ inches.

644—MOTHER AND CHILD

Wax.

Height, 14 inches; width, 12 inches.

645—APPLE BLOSSOMS

Mr. LaFarge's signature and description on back. Watercolor.

Height, 12 inches; width, 9½ inches.

646—ST. JOHN

Study for glass in Judson Memorial Church. Mr. LaFarge's signature and description on back. Watercolor.

Height, 13 inches; width, 6¼ inches.

647—YOUTH

Study for a figure in Ames Window, North Easton, Mass. Mr. LaFarge's signature and description on back. Watercolor.

Height, 11½ inches; width, 4½ inches.

648—GIRL WITH TABLET

Watercolor.

Height, 11¼ inches; width, 7½ inches.

649—ST. MICHAEL AND ST. URIEL

Studies for glass in Byzantine Church. Mr. LaFarge's signature and description on back. Watercolor.

Each panel, height, 13½ inches; width, 3½ inches.

650—RESIGNATION

Study for window in the Mausoleum of Col. Lamont, Woodlawn, N. Y., 1902. Signed lower right corner. Watercolor.

Height, 11½ inches; width, 7½ inches.

651—MINERVA DECORATING A MEMORIAL STELE

Mr. LaFarge's signature and description on back. Signed lower left corner. Watercolor.

Height, 11½ inches; width, 7¾ inches.

652—ANGELS AND THE BOOK

Study for the Hotchkiss Window, Hartford, Conn., 1890. Signed and dated at bottom. Watercolor.

Height, 12½ inches; width, 5⅛ inches.

653—ASCENSION

Notes written by Mr. LaFarge on back. Watercolor.

Height, 12½ inches; width, 5¾ inches.

654—ST. PAUL PREACHING

“I determined not to know anything among you, save Jesus Christ and Him Crucified.” Cor. i.

Principal panel, height, 12½ inches; width, 5⅛ inches.

Base, height, 5 inches; width, 5⅛ inches.

655—CORNELIS OF HAARLEM

Dutch School. Men and women in interior. Painted on wood. Oil.

Height, 12 inches; width, 14 inches.

656—JOHN LAFARGE AND WILL H. LOW

“Luna.” Decorative panel. Mr. LaFarge has written on back. Watercolor.

Height, 14½ inches; width, 6½ inches.

657—WINSLOW HOMER

Peasants working in field. Study. Painted on wood. Signed lower left corner, H. '67. Oil.

Height, 5¾ inches; width, 18 inches.

658—ST. PAUL

Watercolor.

Height, 17 inches; width, 5¾ inches.

659—CHARITY

Ames Window, North Easton, Mass. Watercolor.

Height, 18 inches; width, 11½ inches.

660—SEMITA CERTE—THE PATH

Study for window in Wellesley College. Watercolor.

Height, 15¼ inches; width, 5½ inches.

661—THE GOOD KNIGHT

Study for Boynton Window, Detroit, Mich. Mr. LaFarge's signature and description on back. Watercolor.

Height, 20 inches; width, 7½ inches.

662—MADONNA

Study for glass in Church of St. Paul, the Apostle. Watercolor.

Height, 23¾ inches; width, 10¼ inches.

663—ANGEL OF THE ANNUNCIATION

Study for glass in Church of St. Paul, the Apostle. Watercolor.

Height, 22½ inches; width, 9¾ inches.

664—WISDOM

Youth and Old Age stand before her. Study for Ames Family Window, North Easton, Mass., 1901. Watercolor.

Height, 17½ inches; width, 11½ inches.

665—FORTUNE

Study for glass in Frick Building, Pittsburgh, 1902. Signed and dated lower right corner. Watercolor.

Height, 16 inches; width, 13 inches.

666—THE BAPTISM

Study for memorial window to John Harvard, given by Hon. Joseph Choate, and placed in St. Savior's Cathedral, Southwark, London. Watercolor.

Height, 18½ inches; width, 10¾ inches.

667—ASCENSION, 1893

Study for Creager Window, Chicago, Ill. Watercolor.

Circular, diameter, 17 inches.

668—J. WELLS CHAMPNEY

Study of interior at Econen. Signed lower left corner. Oil.

Height, 17½ inches; width, 12¼ inches.

669—CATENA (ATTRIBUTED TO)

Madonna and Saints. Oil.

Height, 16½ inches; width, 21½ inches.

670—SPERANZA

Madonna and Saints. Signed left-hand centre. Oil.

Height, 16½ inches; width, 21¼ inches.

671—HARPER PENNINGTON

Figure study. Boys bathing. Signed lower right corner, Pennington, '98. Oil.

Height, 17 inches; width, 23 inches.

672—JOHN LAFARGE AND WILL H. LOW

“Luna.” Decorative panel. Mr. LaFarge has written on back. Watercolor.

Height, 19 inches; width, 7½ inches.

673—RACHEL RUY SCH

Flowers. Signed lower left corner. Oil.

Height, 22½ inches; width, 18¾ inches.

674—JOHN HUMPHREYS JOHNSTON

Seascape. Signed lower left corner, 1890. Oil.
Frame designed by Stanford White.

Height, 22½ inches; width, 19 inches.

675—PEONIES

Watercolor.

Height, 36 inches; width, 20 inches.

676—HEAD

Study for lead lines of head of the Angel of the
Annunciation. Watercolor.

Height, 39 inches; width, 34 inches.

677—CENTAURESS, 1887

Signed at bottom. Oil.

Height, 43 inches; width, 34 inches.

678—GARLAND

Fruit and Flower, 1882. Large decorative panel
known as Vanderbilt panel. Wax.

Height, 51 inches; width, 42 inches.

679—ADORATION

One of two panels painted for the Church of St.
Paul the Apostle. Wax.

Height, 78½ inches; width, 38½ inches.

680—ADORATION, 1899

One of two panels painted for the Church of St. Paul, the Apostle. Signed and dated lower right corner. Wax.

Height, 78½ inches; width, 38½ inches.

681—ANGEL OF THE SUN

Painted for the Church of St. Paul the Apostle. Wax.

Circular, diameter, 108½ inches.

THIRD AND LAST EVENING'S SALE

FRIDAY, MARCH 31ST, 1911

AT THE AMERICAN ART GALLERIES

BEGINNING AT 8.15 O'CLOCK

DRAWINGS

BY JOHN LAFARGE, N.A.

684—MOTHER AND CHILD, 1865

Pencil drawing. Mr. LaFarge's notes on drawing. Signed with Mr. LaFarge's personal seal.

685—MAN SWIMMING

Crayon drawing. Signed with Mr. LaFarge's personal seal.

686—A BOY

Crayon. Study for Bacchanal drawing. Signed with Mr. LaFarge's personal seal.

687—ANGEL, 1877

Study, partly in color, for Trinity Church, Boston. Mr. LaFarge's note lower left corner. Signed with Mr. LaFarge's personal seal.

688—THE WISE MEN

Pencil. Composition for the Wise Men painting now in the Boston Museum. Mr. LaFarge's note in the left corner.

689—HEAD OF MAN

Crayon. Study for the man leading in the Battle window, Harvard College. Mr. LaFarge's notes on bottom.

690—LITTLE GIRL—DEAD

Pencil and crayon. Mr. LaFarge's writing on bottom.

691—STUDY FOR WOLF CHARMER

Crayon. Mr. LaFarge's writing on bottom. Signed with Mr. LaFarge's personal seal.

692—ANGEL GABRIEL

Crayon. Study for Church of St. Paul the Apostle.

693—HOMER AND TAILER MEMORIALS

Harvard College. Three drawings (one pencil, two wash) in one frame.

694—LEARNING SYMBOLIZED, 1900

Pencil. Study for glass, Barnard College. Signed and dated.

695—ST. PORT DE LEON, 1856

Pencil on tinted paper. House against Comte de Nauteuil's. Mr. LaFarge's notes on drawing.

696—FRAGMENT OF HEAD, 1841

Crayon. Copy of engraved model, drawn by Mr. LaFarge as a child. Signed and dated.

697—ANATOMICAL STUDY IN CRAYON

Signed with Mr. LaFarge's personal seal.

698—TWO ANGELS, 1876

Pencil. Studies for painting of the "Ascension," in the Church of the Ascension, N. Y. Mr. LaFarge's notes on bottom. Signed with Mr. LaFarge's personal seal.

699—HOUSE IN BRITTANY, 1856

Crayon. Mr. LaFarge's notes on drawing. Signed and dated.

700—MOSES, 1908

One of the preliminary pencil studies for decoration in Capitol, St. Paul. Signed and dated.

701—WOLVES

Crayon. Study for wolf charmer. Painting now owned by St. Louis Museum. Mr. LaFarge's notes on drawing. Signed with Mr. LaFarge's personal seal.

702—TWO FEMALE FIGURES

Crayon. Study for picture. Signed with Mr. LaFarge's personal seal.

703—STUDY OF HAND, 1866

Crayon. Signed with Mr. LaFarge's personal seal.

704—OLD PEASANT WOMAN, 1856

Color drawing. Isle of Amak, Denmark. Signed and dated.

705—LANDSCAPE

Study for glass, partly colored. Signed with Mr. LaFarge's personal seal.

706—STUDY OF WITCHES, 1866

Pencil. For drawing of meeting of witches. Mr. LaFarge's notes on paper.

707—ANATOMICAL STUDY IN CRAYON, 1863

Dated by Mr. LaFarge. Signed with Mr. LaFarge's personal seal.

708—VIRGIL APPEARS TO DANTE, 1862

Pencil. Illustration for Inferno, Canto I. Signed and dated. Has personal seal.

709—WISDOM, 1900

Pencil drawing. First sketch for Oakes Ames' window, North Easton, Mass. Notes and date by Mr. LaFarge. Signed with personal seal.

710—ANGELS APPEARING TO DYING ORGANIST

Pencil. Study for glass. A note by Mr. LaFarge on drawing.

711—JOSHUA COMMANDING THE SUN TO STAND STILL

1909. Pencil. Study for Religion in cloisonné window in house of Mr. Edward Bok. Signed and dated.

712—LANDSCAPE, DEER DRINKING, 1854

Pencil and crayon on tinted paper. Signed and dated.

713—LANDSCAPE

Pencil and crayon on tinted paper. Signed with Japanese seal.

714—ANGEL OF THE RESURRECTION

Crayon. Study for glass. Signed with Mr. LaFarge's personal seal.

715—RESURRECTION, 1899

Pencil drawing. Signed and dated.

716—BABY CREEPING

Crayon drawing. Signed with Mr. LaFarge's personal seal.

717—BROWNING'S "MEN AND WOMEN"

Crayon drawing. Study for illustration.

718—STUDY FOR ARM AND HAND OF "FISH QUEEN"

Crayon. Signed with Mr. LaFarge's personal seal.

719—STUDY OF WOMAN

Crayon drawing. For illustration. Signed with Mr. LaFarge's personal seal.

720—EVENING, 1861

Crayon. Study for painting. Notes and date by Mr. LaFarge on drawing.

721—STUDY FOR WOLF CHARMER, 1867

Crayon drawing. Notes and date by Mr. LaFarge on drawing. Signed with Mr. LaFarge's personal seal.

722—HEAD OF BABY

Crayon drawing. Signed with Mr. LaFarge's personal seal.

723—STUDY OF BOY, 1858

Crayon. From Browning's *Fra Fillipo Lippi*. Dated by Mr. LaFarge.

724—STUDY OF GIRL, 1860

Pencil. Illustration for Browning's "Men and Women." Notes and date by Mr. LaFarge on drawing.

725—TWO FIGURES

Pencil. Study for illustration, Browning's Poems.

726—STUDY OF CHILDREN, 1859

Crayon. For illustration, Browning's "Men and Women." Notes and date by Mr. LaFarge on drawing. Signed with Mr. LaFarge's personal seal.

727—CHILDE ROLAND

Crayon. Study for Browning.

728—TRIUMPH OF LOVE, 1867

Illustration in crayon for Browning's "Songs from the Dramatists." Note and date by Mr. LaFarge on drawing.

729—HEAD

Brittany, 1856. Crayon drawing. Note and date by Mr. LaFarge on drawing. Signed with Mr. LaFarge's personal seal.

730—LANDSCAPE, GLEN COVE, 1854

Crayon on tinted paper. Note and date by Mr. LaFarge on drawing. Signed with Mr. LaFarge's personal seal.

731—ANATOMICAL STUDY, 1864

Crayon. Dated by Mr. LaFarge.

732—LA COÄT DE PLUMES—ST. ANNE

Pencil on tinted paper. Signed with Mr. LaFarge's personal seal.

733—MADONNA

Pencil. Study for decoration. Signed with Mr. LaFarge's personal seal.

734—MOTHER AND CHILD

Pencil drawing. Signed with Mr. LaFarge's personal seal.

735—STUDY OF HALF RECLINING FIGURE

Red chalk. Copy Correggio (?).

736—MINERVA, 1899

Pencil. Study for Felton window. Dated by Mr. LaFarge. Signed with Mr. LaFarge's personal seal.

737—ST. PAUL

Pencil drawing. Copy of his own painting of same subject. Notes by Mr. LaFarge on drawing. Signed with Mr. LaFarge's personal seal.

738—MOTHER AND CHILD

Pencil. Study for decoration. Signed with Mr. LaFarge's personal seal.

739—CHRIST

Pencil. Study for Ascension painting. Mr. LaFarge's notes on drawing. Signed with Mr. LaFarge's personal seal.

740—DANISH PEASANT, 1856

Crayon drawing. "Coat tails of peasant's costume cut off by Royal Order." Mr. LaFarge's notes and date on drawing. Signed with Mr. LaFarge's personal seal.

741—HEAD OF GIRL, 1856

Red crayon. Early study at Couture's Studio, Paris. Mr. LaFarge's notes and date on drawing. Signed with Mr. LaFarge's personal seal.

742—"O SCHÖNE SPHINX"

Crayon drawing. Mr. LaFarge's note on drawing. Signed with Mr. LaFarge's personal seal.

743—BISHOP H., 1864

Pencil drawing. Mr. LaFarge's notes on drawing. Signed with Mr. LaFarge's personal seal.

744—ANGEL

Trinity, December, 1876. Copy in color. Mr. LaFarge's notes and date on drawing.

745—LANDSCAPE, NEWPORT, 1865

Pencil drawing. Dated by Mr. LaFarge. Signed with Mr. LaFarge's personal seal.

746—BABY SLEEPING

Crayon drawing. Signed with Mr. LaFarge's personal seal.

747—ANATOMICAL STUDY, 1863

Crayon drawing. Dated by Mr. LaFarge. Signed with Mr. LaFarge's personal seal.

748—ANATOMICAL STUDY, 1864

Crayon on tinted paper. Mr. LaFarge's notes and date on drawing. Signed with Mr. LaFarge's personal seal.

749—BAYOU TECHE, 1860

Pencil drawing. Signed with Mr. LaFarge's personal seal.

750—ACTOR AND MASK, 1869

Crayon. Study for illustration. Signed and dated.

751—HEAD OF GIRL, 1867

Crayon drawing. Dated by Mr. LaFarge. Signed with Mr. LaFarge's personal seal.

752—CHRIST LEADING THE SOUL

Wash drawing. Study for glass. Squared up for enlargement. Signed with Mr. LaFarge's personal seal.

753—LANDSCAPE, GLEN COVE, 1854

Crayon and pencil on tinted paper. Signed on back. Signed with Mr. LaFarge's personal seal.

754—ANATOMICAL STUDY, 1864

Crayon drawing. Signed and dated.

755—HEAD OF PEASANT, BRITTANY, 1856

Crayon and color drawing. Signed and dated.

756—GATEWAY TO TEMPLE, NIKKO, 1886

Wash drawing. Signed with Mr. LaFarge's personal seal.

757—GROUP OF BACCHANTE, 1867

Crayon drawing. Note and date by Mr. LaFarge on drawing. Signed with Mr. LaFarge's personal seal.

758—ILLUSTRATION FOR “TURNING OF THE SCREW”

First sketch in pencil for story by Henry James, 1898. Mr. LaFarge's notes on drawing. Signed with Mr. LaFarge's personal seal.

759—THE CHILD MAGNETIZED BY THE NURSE

Wash drawing. Illustration for Henry James' story, “Turning of the Screw.”

760—STUDY FOR GLASS, 1902

Pencil. Signed.

761—PRELIMINARY STUDY FOR WATSON WINDOW, BUFFALO

Pencil drawing.

762—ANGEL PLACING THE SEAL

Executed design for Watson window, Trinity Church, Buffalo, N. Y. Pencil drawing. It was for this window that Mr. LaFarge was made an Officer of the Legion of Honor by the French government.

763—RESURRECTION

Pencil. Study for Welch Memorial, Trinity, Boston, 1902.

764—GIRL AT WELL

Tokio, Japan. Crayon drawing.

765—ADORATION

Pencil. Study for Pyatt Memorial, Bloomingdale Church, 1906. Signed and dated.

766—CHATEAU DE PENKOËT

Crayon on tinted paper. Signed with Mr. LaFarge's personal seal.

767—STUDY OF TORSO WITH DRAPERY

Pencil drawing.

768—FAITH, HOPE AND CHARITY, 1902

Partly colored and pencil. Study for Doane window, Chicago. Signed.

769—MONK PRAYING, 1854

Crayon on tinted paper. Signed on back.

770—CARTOON FOR DECORATION TRINITY CHURCH

Boston, 1876. Squared up for enlargement. Crayon drawing.

771—ANGELS, 1876

Crayon. Cartoon for Trinity Church decoration, Boston. Squared up for enlargement.

772—CHRIST, 1899

“ Peace I leave with you;
My peace I give unto you.”

Charcoal and crayon. Study for glass; not executed. Signed on the back.

773—CHRIST AND HIS DISCIPLES IN THE TEMPLE

Preparatory design for memorial window. Pencil drawing.

774—VARIATION ON THE PRECEDING

For same memorial.

775—FAITH, HOPE AND CHARITY

Pencil. Study for glass, Rochester.

776—UATEA, DANCING THE SITTING SIVA

Crayon drawing. Mr. LaFarge considered this drawing, done in Samoa, as one of his best drawings.

777—MINERVA DECORATING A MEMORIAL STELE

Pencil. Study for glass in the Felton Memorial.

778—TWO TAUPOS PRACTICING SITTING DANCE

Samoa. Pencil drawing.

779—FIJIAN CHIEF

Official speechmaker. Crayon and pencil. Study for painting.

780—MAN READING, 1853

India ink drawing. Signed and dated.

781—"WELCOME," 1909

Pencil. Study for cloisonné window in house of
Mrs. George T. Bliss.

782—THE GOOD SHEPHERD

Pencil. Study for one of the figures in Doane
window, Chicago.

783—CHRIST AND THE WOMAN OF SAMARIA

Crayon. Study for glass.

784—WISDOM

Pencil. Study for Winthrop Ames' window,
North Easton, Mass.

785—THE MUSE OF WISDOM

Pencil. Study for glass (not executed).

786—RESURRECTION

Pencil. Study for glass.

787—ST. PETER

Crayon. Cartoon squared up for enlargement
for decoration in Trinity Church, Boston, 1876.

788—MOSES

Crayon. Cartoon squared up for enlargement
for decoration in Trinity Church, Boston, 1876.

789—ST. PAUL

Crayon. Cartoon squared up for enlargement for decoration in Trinity Church, Boston, 1876.

790—BULL WITH LOAD, JAPAN

India ink on Japanese paper.

791—THE CRUCIFIXION, 1862

Crayon drawing. Signed and dated.

792—HEAD, 1856, PARIS

Red chalk. Copy of Leonardo in Louvre. Mr. LaFarge's notes on drawing.

793—CHRIST, 1877

Crayon on blue paper. Study for figure in Trinity nave. Signed with Mr. LaFarge's personal seal.

794—STUDY OF WOMAN

Pencil drawing. Signed with Mr. LaFarge's personal seal.

795—FIGURE STUDY OF MAN

Red chalk drawing. Mr. LaFarge's first drawing made at Couture's studio, Paris. Mr. LaFarge's notes on bottom.

796—LIGHTING LANTERN ON LAVA BED ON ROAD TO VOLCANO, HAWAII

Crayon drawing.

797—FIJIAN CHIEF

July 5, 1901. Devil Country, Fiji. Crayon drawing. Mr. LaFarge's notes on drawing.

798—FATHER BAKER

Crayon drawing. Mr. LaFarge's writing on drawing. Signed with Mr. LaFarge's personal seal.

799—MOSES

Crayon drawing squared up for enlargement. Study for decoration in Trinity Church, Boston. Mr. LaFarge's notes on drawing. Signed with Mr. LaFarge's personal seal.

800—MAN SITTING IN HUT, SAMOA

Crayon drawing.

801—JAPANESE PILGRIM, 1887

Chalk on Japanese paper. Mr. LaFarge's notes and date on drawing.

802—ANGEL OF THE ANNUNCIATION

Pencil and color. Study for glass in Church of St. Paul the Apostle.

803—WOMAN WITH DOG

Crayon. Study for painting. Signed with Mr. LaFarge's personal seal.

804—STUDY FOR WITCHES

Crayon. Signed with Mr. LaFarge's personal seal.

805—STUDY FOR MCKIM WINDOW, 1873

Watercolor. Letter to Mr. Charles McKim in same frame. Signed with Mr. LaFarge's personal seal.

806—ANATOMICAL STUDY

Crayon. Signed with Mr. LaFarge's personal seal.

807—MEN IN BOAT AND SWIMMING

Crayon drawing. Signed with Mr. LaFarge's personal seal.

808—WOMAN ASLEEP, 1863

Drawn with match. Mr. LaFarge's notes and date on drawing. Signed with Mr. LaFarge's personal seal.

809—LANDSCAPE

Crayon drawing. Mr. LaFarge's notes on drawing. Signed with Mr. LaFarge's personal seal.

810—THE STORY TELLER

Ink study. Mr. LaFarge's notes on drawing. Signed with Mr. LaFarge's personal seal.

811—RACHEL

Crayon and pencil. Study made during her visit here in 1854-5. Mr. LaFarge's notes on drawing. Signed with Mr. LaFarge's personal seal.

812—ACTOR WITH MASK

Crayon sketch for Browning's "Dramatis Personæ." Mr. LaFarge's notes on drawing.

813—THE ANGUS, 1862

Charcoal drawing. Notes and date by Mr. LaFarge. Signed with Mr. LaFarge's personal seal.

814—JAPANESE GIRL

Charcoal drawing. Signed.

815—BACCHANAL, 1863

Ink drawing. Mr. LaFarge's notes on drawing. Signed with Mr. LaFarge's personal seal.

816—THE SONG OF MOSES, 1906-7

One of the studies in crayon for decoration in Baltimore Court House. Mr. LaFarge's notes on drawing. Signed with Mr. LaFarge's personal seal.

817—JUSTINIAN AND ISABELLA

One of the studies in crayon for decoration in Baltimore Court House. Signed with Mr. LaFarge's personal seal.

818—ANGEL WITH SCROLL

Charcoal drawing. Squared up for enlargement. Decoration in Trinity Church, Boston.

819—STUDY OF HORSES

For decoration in Trinity Church, Boston. October, 1876. Charcoal drawing. Notes on drawing by Mr. LaFarge. Signed with Mr. LaFarge's personal seal.

820—STUDY OF HEADS

Charcoal. For decoration in Trinity Church, Boston, 1876.

821—JUPITER IN EXILE

Charcoal drawing. Illustration for Heine's Jupiter in Exile, 1865. Signed with Mr. LaFarge's personal seal.

822—AUTUMN

First study in pencil for window in house of the Hon. Wm. C. Whitney.

823—FORTUNE

Pencil. Study for window made for Henry C. Frick, Esq. Signed.

824—NEWPORT

Bishop Berkely's Rock. From the East, 1865. Crayon drawing. Signed and dated.

825—HEAD OF BUDDHIST PRIEST, JAPAN

Crayon drawing. Kameoka, Head Priest of the Temple of the Third Shogun at Nikko. Mr. LaFarge's note on back.

826—MAN FISHING IN WOODS, 1854

Charcoal drawing. Signed.

827—DEW PRECEDING THE DAWN

Crayon. Study for glass in Vanderbilt house. Signed.

828—STUDY OF HEADS FOR ST. JAMES

Pencil. Study for decoration in Trinity Church, Boston. Mr. LaFarge's notes and date on drawing.

829—CHRIST AND THE WOMAN OF SAMARIA
Crayon. *Study for glass.*

830—PURSUIT OF THE IDEAL
Crayon sketch for illustration.

831—MOTHER AND CHILD

Preliminary pencil sketch for painting in Cathedral, Portland, Me. Mr. LaFarge's notes on drawing. Signed with Mr. LaFarge's personal seal.

832—WISDOM

Preliminary crayon sketch for figure in Ames' window, North Easton, Mass. Signed.

833—ANGELS

Pencil. Study for painting in Church of the Ascension. Mr. LaFarge's notes on drawing.

834—CHRIST IN THE HOUSE OF MARY AND MARTHA

Preliminary pencil study for Hotchkiss window. Signed with Mr. LaFarge's personal seal.

835—ANGELS

Pencil. Drawing for upper part of Hotchkiss Memorial, Hartford, Conn. Signed.

836—CHRIST AND NICODEMUS, 1882

Partly color. Study for Cotton Smith window in Ascension Church. Mr. LaFarge's notes and date on drawing. Signed with Mr. LaFarge's personal seal.

837—STUDY FOR LEAVES

Crayon. King Monument, Newport, R. I.

838—CHRIST BLESSING

Pencil. Study for glass. Signed.

839—MOTHER AND CHILD

Pencil. Study for decoration. Signed with Mr. LaFarge's personal seal.

840—SIX DRAWINGS ON WOOD

Framed in one frame. Drawn on the block for illustrations for the Riverside Magazine.

841—JOLI BUTI

Teacher, Fiji. Wash drawing.

842—RATU MANDRAE, 1891

Fijian Chief. Wash drawing.

843—A SEATED CEREMONY

Vaiala, Samoa, 1890. Subject and date written on drawing by Mr. LaFarge. Charcoal drawing.

844—HEREDITARY ASSASSINS OF KING MALIETOA

Samoa, 1890. India ink drawing.

845—SOUTH SEA SEATED DANCE AT NIGHT

Samoa. Wash drawing. Signed.

846—PRESENTATION OF GIFTS AND SPEECH-MAKING

Wash drawing. Description by Mr. LaFarge—lower right corner.

847—MEKKE-MEKKE

Crayon drawing. A story dance of war, Fiji, 1891. The musicians at Reva, in front of our house.

848—FIJIAN Boy

Wash drawing.

849—PORTFOLIO

Containing miscellaneous drawings.

850—PORTFOLIO

Containing miscellaneous drawings.

851—PORTFOLIO

Containing drawings for decoration made in Trinity Church, Boston.

852—PORTFOLIO

Containing miscellaneous drawings.

853—PORTFOLIO

Containing miscellaneous drawings.

854—PORTFOLIO

Containing miscellaneous drawings.

855—PORTFOLIO

Containing miscellaneous drawings.

856—PORTFOLIO

Containing miscellaneous drawings.

857—PORTFOLIO

Containing miscellaneous drawings.

858—PORTFOLIO

Containing drawings for illustration of poems by Tennyson and Browning.

859—PORTFOLIO

Containing miscellaneous drawings.

860—PORTFOLIO

Containing miscellaneous drawings.

861—PORTFOLIO

Containing colored drawings of landscapes and figures out of doors.

862—PORTFOLIO

Containing miscellaneous drawings.

863—PORTFOLIO

Containing miscellaneous drawings.

864—PORTFOLIO

Containing colored drawings of designs for glass.

ETCHINGS, ENGRAVINGS AND LITHOGRAPHS

BESNARD, ALBERT

865—LADY ON A BALCONY

Original dry-point by this eminent painter. Proof bearing an autographed dedication to John LaFarge. *LA MORT.* This proof also bears an autographed dedication to John LaFarge. Two pieces, one lot. Framed.

HUNT, WILLIAM M.

866—GIRL AT A FOUNTAIN

Original lithograph by this eminent American painter. THE YOUNG MUSICIAN. Original lithograph. Both proofs on India paper. And other pieces. Five pieces, one lot.

MARTIN, HOMER D.

867—ORIGINAL LITHOGRAPH

Dedicated to Mr. LaFarge.

LAFLARGE, JOHN

868—“NOLI ME TANGERE”

Wood engraving by C. A. Powell after the mural decoration in St. Thomas' Church, New York. Signed engraver's proof on thin, Japan paper. Framed.

869—ADORATION OF THE MAGI

Wood engraving by C. A. Powell after the mural decoration by Mr. LaFarge in the Church of the Incarnation, New York. Proof on thin Japanese paper. Two pieces, one lot. Framed.

870—LAMPLIGHT STUDY

Wood engraving after a drawing made by Mr. LaFarge in 1865. Thin Japanese paper. Framed.

871—FAIRY'S SONG

Wood engraving by Henry Marsh, after a drawing made by Mr. LaFarge in 1871. Framed.

872—SIFÁ

Reproduction of the original drawing. This beautiful drawing was reproduced upon page 676 of Scribner's Magazine, June, 1901, as an illustration to "*Passages from a Diary in the Pacific*," by John LaFarge. Mr. LaFarge writes: "Then Sifá began beating her thighs and moving her shoulders coquettishly to the humming of a tune, and I thought I recognized the Siva, the seated dance of the Samoans, about which I had been told in Hawaii. Such a graceful creature could not do anything that was not a picture, but there was a promise of something more, so that we applauded and said *lelei* (beautiful), with the hope of a full performance." Framed.

873—UATEA

Reproduction of the original drawing. This beautiful drawing was reproduced upon page 677 of Scribner's Magazine for June, 1901, and also illustrates the artist's "*Passages from a Diary in the Pacific*." Framed.

874—MARKET BOAT

Wood engraving, after a drawing by Mr. LaFarge in 1886. Thin Japanese paper. Framed.

875—FISHING BOAT

Wood engraving, after a drawing by Mr. LaFarge in 1886. Thin Japanese paper. Framed.

876—AT THE WELL

Wood engraving, after a drawing by Mr. LaFarge in 1886. Thin Japanese paper. Framed.

877—JAPANESE GIRL IN ANCIENT DRESS

Wood engraving, after a drawing by Mr. LaFarge in 1886. Thin Japanese paper. Framed.

878—NO DANCER WITH MASK

Representing the Saké Imp. Wood engraving, after a painting by Mr. LaFarge in 1886. Thin Japanese paper. Framed.

879—OUR RUNNER

Wood engraving, after a drawing by Mr. LaFarge in 1886. Thin Japanese paper. Framed.

880—THE WATERFALL IN OUR GARDEN AT NIKKO

Wood engraving, after a painting by Mr. LaFarge in 1886. Thin Japanese paper. Framed.

881—IYEYASU TOKUGAWA

Wood engraving, after a drawing by Mr. LaFarge in 1886. Thin Japanese paper. Framed.

882—A PRIEST AT IYEMITSU

Wood engraving by John H. E. Whitney, after a drawing by Mr. LaFarge in 1886. Signed engraver's proof on thin Japanese paper. Framed.

883—PEASANT GIRLS AND MOUNTAIN HORSES AT NIKKO

Wood engraving by John H. E. Whitney, after a painting by Mr. LaFarge in 1886. Thin Japanese paper. Framed.

884—OUR LANDLORD, THE BUDDHIST PRIEST

Wood engraving, after a drawing by Mr. LaFarge in 1886. Thin Japanese paper. Framed.

885—A PILGRIM

Wood engraving, after a drawing by Mr. LaFarge in 1886. Thin Japanese paper. Framed.

886—RAERO, NO DANCER, KIOTO

Wood engraving made by John H. E. Whitney, after a drawing by Mr. LaFarge in 1886. Thin Japanese paper. Framed.

887—PEASANT CARRYING FODDER AND BULL CARRYING LOAD

Wood engraving by John H. E. Whitney, after a drawing by Mr. LaFarge in 1886. Framed.

888—YOUNG PRIEST

Wood engraving by John H. E. Whitney, after a drawing by Mr. LaFarge in 1886. Proof on thin Japanese paper. Framed.

889—THE FISHERMAN AND THE GENII

Impression from the wood block drawn by Mr. LaFarge for the Riverside Magazine in 1866. Thin Japanese paper. Framed.

890—THE GIANT AND THE TRAVELLERS

Impression from the wood block, drawn by Mr. LaFarge for the Riverside Magazine in 1866. Thin Japanese paper. Framed.

891—BISHOP HATTO AND THE RATS

Impression from the wood block, drawn by Mr. LaFarge for the Riverside Magazine in 1866. Thin Japanese paper. Framed.

892—THE PIED PIPER

Impression from the wood block, drawn by Mr. LaFarge for the Riverside Magazine in 1866. Thin Japanese paper. Framed.

893—THE WOLF CHARMER

Impression from the wood block, drawn by Mr. LaFarge for the Riverside Magazine in 1866. Thin Japanese paper. Framed.

MENZEL, ADOLPH

"His memorable efforts on the stone not only indicate the highest degree of artistic power of expression in a thoroughly individual art-language, but have also remained unsurpassed even in these days of more extended technical ability in lithography."—Richard Graul.

894—STRAUCHRITTER

THE AMBUSCADE. Original lithographs by this greatest of modern German artists. Rare. Two pieces, one lot.

MILLET, J. F.

895—DIGGER LEANING ON HIS SPADE

(Lebrun, No. 34.) Engraved by Pierre Millet, in 1874, from the drawing by his brother, J. F. Millet. On Holland paper.

896—ARCHITECTURAL

Twenty-five lithographs, various, of architectural subjects, together with eleven other pieces (washing-pans, knockers, etc.). Thirty-six pieces, one lot.

897—ARMÉE FRANÇAISE

Twelve pieces. The condition leaves something to be desired. *ANNALES DE LA REVOLUTION FRANÇAISE*, 1848. Ten pieces. The condition of these also leaves something to be desired. Twenty-two pieces, one lot.

BLAKE, WILLIAM

898—SEVENTEEN PHOTOGRAPHS OF BLAKE'S "JERUSALEM," ETC.

Seventeen pieces, one lot.

899—PHOTOGRAPHIC ENLARGEMENT OF "JOB"

"I am young and ye are very old, wherefore I was afraid." Mounted with gilt border in the Japanese fashion (Kakemono).

900—COSTUME PRINTS

Eighty-four pieces, of various costumes. Colored. One lot.

901—THE DANCE OF DEATH

Five pieces. Colored. Together with eighteen other pieces by the older masters. *THE GARDEN OF LOVE*. Photogravure, after Rubens, and *THE EMBARKATION FOR CY THEREA*, photogravure, after the painting by Watteau. Twenty-five pieces, one lot.

902—LITHOGRAPHS BY MODERN MASTERS

One hundred and sixteen pieces (including a few etchings and a reproduction of *RIZPAH* from Turner's "Liber Studiorum"). This lot includes many fine pieces by such famous lithographers

as Celestin Nanteuil, Mouilleron, Français, Sirouy, Eugène Le Roux and Calame. An interesting lot. In good condition, with the exception of the two large pieces by Le Roux, after Decamps, which are respectively torn and stained.

903—NEW YORK

The New York Society Library. Lithograph by Day & Haghe, lithographers to the Queen, after the drawing by G. Moore. Foxed.

904—PORTRAITS

Portraits of Michelangelo, Rembrandt, Gareville, Buchez, Chateaubriand, Lamartine (torn), Arago, Coquerel, Cabet, etc. Together with five illustrations for the Life of Raphael. Twenty pieces, one lot.

905—RELIGIOUS

ADAM AND EVE. Line engraving by Richomme, after Raphael. Together with three engravings by Leroy, after drawings by Raphael, one engraving by Leroy after a drawing by Giulio Romano, study of a man from the "*School of Athens*," engraved by Calamatta, after Raphael, THE VISITATION, line engraving, and fifty-three other pieces. Sixty pieces, one lot.

906—REPRODUCTIONS OF ETCHINGS AND ENGRAVINGS
BY THE OLDER MASTERS

Sixty pieces, including eight after Marcantonio, three after Rembrandt, Dürer (The Apocalypse, 3; Life of the Virgin, 19; The Great Passion, 13; various, 10), forty-five pieces; together with THE NATIVITY, original woodcut by Dürer with

the Latin text, and two others, as also woodcut,
THE LAST SUPPER, with the date 1476. Sixty
pieces, one lot.

907—SET OF ENGRAVINGS IN OUTLINE

Thirty-one plates, and engraved title page for
the **TRANSFIGURATION** of Raphael; together with
small outline engraving by Apollonj of the entire
picture. In the original paper cover. Together
with **SET OF ENGRAVINGS IN OUTLINE**, after the
paintings by Masaccio in the Church of S. Clem-
ente in Rome (Rome, 1809). In the original
paper covers. Two pieces, one lot.

908—SPORTING

WETTFAHREN (Berliner Rennen, 1853), **REN-
NEN MIT HINDERMISSEN** (Berliner Rennen, 1853).
Lithographs. Two pieces, one lot.

FRAMED PICTURES

BONHEUR, ROSA

909—ETUDE DE TAUREAU

Original lithograph by this eminent French
painter. Slightly foxed. Brown birch and gilt
frame.

DURER, ALBRECHT

910—ST. JOHN SEES THE SEVEN GOLDEN CANDLESTICKS
(Bartsch, No. 62.) From the Apocalypse. The
extreme upper left corner has been torn and
there is a small tear to the left, slightly above the
base of the central candlestick. Walnut frame.

RAPHAEL (AFTER)

911—YOUNG MAN STANDING

Engraved by F. Dien, after the drawing by Raphael in the Louvre. Foxed, and with a scratch and a slight tear to the left. Mahogany frame.

RETHEL, A.

One of the greatest artists on wood that Germany has produced since the time of Albrecht Dürer.

912—DER TOD ALS FREUND

Cut on the wood by J. Jungtow. Foxed. Black and gold frame.

VENEZIANO, AGOSTINO

913—STREGOZZO (LA CARCASSE OR LA SORCELLERIE)

(Bartsch, No. 426.) Engraved after a design by Raphael, or, according to some authorities, by Michaelangelo. Impression with the initials A. V. on the horn, which the child, mounted upon a goat, is blowing. Has been torn and repaired, and has been trimmed at the bottom. Brown and black frame.

AMERICAN ART ASSOCIATION,
Managers.

THOMAS E. KIRBY,
Auctioneer.

